



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

IRON MAIDEN

GUITAR TAB

25 METAL
MASTERPIECES





IRON MAIDEN GUITAR TAB

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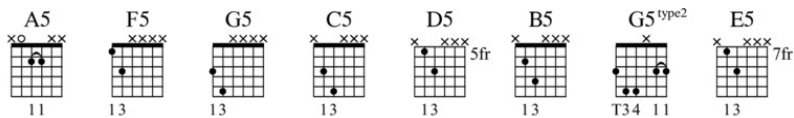
WRATHCHILD

GUITAR NOTATION LEGEND

from *Powerslave*

Aces High

Words and Music by Steve Harris



1., 2., 3.

Intro

Fast ♩ = 160

*F#m D E

Gtr. 1 (dist.)

f

P.M.-----

TAB

6 | 7 4 6 6 4 6 | 7 4 6 6 4 6 | 7 4 6 6 4 6

Gtr. 2 (dist.)

f

P.M.-----

TAB

7 | 4 6 4 7 6 7 | 4 6 4 7 6 4 | 5 7 5 7 6 7

*Chord symbols reflect overall harmony.

4.

D E

P.M.----- P.M.-----

TAB

7 4 6 6 4 6 | 7 4 6 6 4 6 | 7 4 7 6

P.M.----- P.M.-----

TAB

4 6 4 7 6 7 | 5 7 5 7 6 7 | 4 6 4 7

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Faster ♩ = 252

Am F G *Play 4 times*

Verse

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5 F#5 D5

1. There goes the si - ren that warns of the air raid,
 2. Move in to fire at the main stream of bomb - ers.

Rhy. Fig. 1 Gtrs. 1 & 2

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5

then comes the sound of the and guns send - ing a flak.
 Let off the sharp burst the way.

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5 F#5 D5

Out for the scram - ble, we've got to get air - borne.
 Roll o - ver, spin 'round to come in be - hind them.

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5

Got Move to get up for the com - ing at - tack.
 to their blind - sides and fir - ing a - gain.

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5 B5 G5

Jump in the cock - pit and start move up the en - gines.
 Ban - dits at eight o' - clock move in the hind us, Re -

Rhy. Fig. 2

Gtrs. 1 & 2

2 0 4 2 5 3 7 5 5 3 4 2 2 0 5 3 4 2 5 3 4 2 5 3

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5

move all the wheel - blocks, there's no time to waste.
 ten M E one - o - nine's out of the sun. As -

End Rhy. Fig. 2

2 0 4 2 5 3 7 5 5 3 4 2 2 0 5 3 4 2

*T = Thumb on 6th string

Gtrs. 1 & 2: w/ Rhy. Fig. 2

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5 B5 G5

Gath - er - ing speed as we our head down the to run face - way,
 cend - ing and turn - ing our Spit - fires to face them,

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5

got - ta _____ get air - borne _____ be - fore press it's _____ too late.
head - ing _____ straight for them _____ I press down _____ my guns.

Pre-Chorus

Em Am

1., 2. Run - nin' scamb - lin', fly - in'. }
3., 4. Roll - in', turn - in', div - in'. }

Gtr. 1

5 7 7 7 7 5 7 7 7 7 7 7 5 4 7 5 4 7 5 0

Gtr. 2

5 7 7 7 7 5 7 7 7 7 7 7 5 4 7 5 7 5 4 0

*w/ echo set for half-note regeneration w/ 1 repeat, next 7 meas.

Em

Roll-in', turn-in', div-in'. 1. Am 2. Am
Go-ing in a-gain.

5 7 7 7 7 5 7 7 7 7 7 7 5 7 5 4 5 5 7 5 4 5

5 7 7 7 7 5 7 7 7 7 7 7 5 4 7 5 7 5 4 7 5 7

Chorus

E5 C5 D5 E5

Run, _____ live to fly, _____

Gtrs. 1 & 2 Rhy. Fig. 3 End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 3/4 times)

C5 D5 E5 C5 D5 E5

fly to live, _____ do or die. _____

C5 D5 G5 Eb5 F5

_____ Won't _____ you run? _____ Live to

Gtrs. 1 & 2 Rhy. Fig. 4 End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)

G5 Eb5 F5 G5

fly, fly to live, _____

*Gtr. 3 (dist.)

f Harm. _____ steady dive

w/ bar

*Adrian Smith

Pitch: D G

-1

-4 1/2

-5

-6

Eb5

F5

G5

Eb5

F5

ac - es high. _____

A5

D5

A5

Gtrs. 1 & 2

P.M. -----|

P.M. -----|

2 3 3 0 0 3 2 0 7 5 (7) 0 3 3 0 0 3 2 0 2 0 2 0

1.

2.

D5

A5

[illegible]

***A5

F5

Rhy. Fig. 5

Gtrs.
1 & 2

The musical score for guitar consists of two staves. The top staff, labeled 'Gtr. 4', features a melodic line with eighth and sixteenth notes, including triplets and slurs. The bottom staff provides a rhythmic accompaniment with a series of eighth notes, marked with '1/2' and '1' above the first two notes, and a dashed line indicating a continuation of the pattern.

***See top of first page of song for chord diagrams pertaining to rhythm slashes.

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef and contains a melody with various ornaments, including a diamond-shaped ornament and a trill. The bottom staff is in bass clef and contains a bass line with fingerings indicated by numbers 1, 5, 7, and 8. A trill is also present in the bass line.

Gtrs. 1 & 2: w/ Rhy. Fig. 5

A5

F5

G5

A5

C5

D5

Gtr. 4 tacet

B5

Rhy. Fig. 6

G5 type2

A5

Gtrs.
1 & 2

*Gtr. 5
(dist.)

1 & 2

*Gtr. 5
(dist.)

f

10 12 0 10 14 0 10 12 0 10 14 0 10 12 0 10 14 0 10 12 0 10 14 0 0 0

*Adrian Smith

B5

D5

E5

End Rhy. Fig. 6

15ma γ 15ma γ loco loco

P.H. P.H.

12 0 10 0 8 0 10 0 | 8 0 7 0 8 0 7 0 | 5 0 7 0 8 0 7 0 | 6 (6)

Gtrs. 1 & 2: w/ Rhy. Fig. 6

B5

G5

A5

rake -|

1 1/2

7 9 | x 7 10 | 9 7 9 9 7 9 | 9 (9) 7 9 9 7 9 7 | 5 (5) 0

B5

D5

E5

3 3

P.H. P.H. ---|

1

7 10 7 11 9 8 | 7 9 8 7 (7) | 16 15 17 17 (17) 15 | 17

Pitch: G# C# A# B

Interlude

2nd time, Gtr. 5 tacet

1st time, Gtr. 5 tacet

D5

A5

Gtr. 5

Gtrs. 1 & 2 divisi

P.M. ---| P.M. ---|

(17)

2 3 3 0 0 | 3 2 0 7 (5) | 0 3 3 0 0 | 3 2 0 3 2 0

2nd time, D.S. al Coda

P.M. ---| P.M. ---|

0 3 3 0 0 | 3 2 0 7 (5) | 0 3 3 0 0 | 3 2 0 3 2 0

⊕ Coda

Outro

Am

F

G

Gtr. 1

Play 3 times

5 4 5 4 5 4 | 5 5 5 | 5 4 5 4 5 | 4 3 3 5 3 5 4

Gtr. 2

7 5 7 5 7 5 | 5 5 7 | 7 5 7 5 7 5 | 5 4 4 5 4 7 5

Free time

Am

F

G

5 4 5 4 5 4 | 5 5 5 | 5 4 5 4 5 4 | 4 3 3 3 5 3 5 3 1 4

7 5 7 5 7 5 | 5 5 7 | 7 5 7 5 7 5 | 5 4 4 4 5 4 5 4 2 5

Am

A5

N.C.

Gtr. 4

Gtr. 5
divisi

8 9 | 6 7 8 9 6 7 5 | 3 4 5 | 6 7 5 5 4 5 | 5 7

Gtr. 1

Gtr. 2
divisi

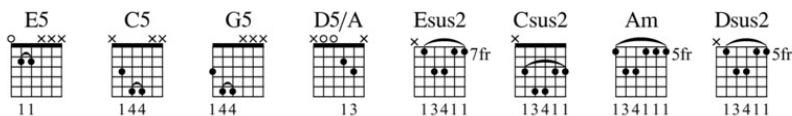
8 8 | 8 8 | 8 8 | 8 8 | 8 8

Pitch: E

from *Brave New World*

Blood Brothers

Words and Music by Steve Harris



Intro

Moderately ♩ = 56

**E5

G5

C5

D5

E5

G5

C5

D5

G5

Riff A

*Gtr. 1 (clean)

mf

let ring -----| let ring -----| let ring -----| let ring -----| let ring -----| let ring -----| let ring -----| let ring -----|

TAB

0 2 0 2 3 5 3 3 5 3 5 5 7 5 0 2 0 2 3 5 3 3 5 3 5 5 7 3

*Adrian Smith

**Chord symbols reflect implied harmony.

E5

G5

C5

D5

E5

G5

D5

C5

G5

End Riff A

let ring -----| let ring -----| let ring -----| let ring -----| let ring -----| let ring -----| let ring -----| let ring -----|

0 2 0 2 3 5 3 3 5 3 5 5 7 5 0 2 0 2 3 5 3 5 7 5 7 3 5 3

Gtr. 1: w/ Riff A (1st 4 meas.)

Em

D/G

C

D

Em

D/G

C

D

G5

End Riff B

***Gtr. 2

(clean)

mf

9 7 9 8 7 10 7 10 8 10 8 7 9 7 9 8 7 10 7 10 8 7 8 7

***Dave Murray (w/ Fender Strat - pickup selector set to out-of-phase bridge/middle pickup.)

†Gtr. 3 (clean)

mf

w/ fingers
w/ chorus

7 8 5 7 3 5 7 8 5 7 3 5 2 3 9 7 5 7 9 7 5 4

†Janick Gers (w/ Fender Strat - pickup selector set to neck pickup.)

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Gtr. 2: w/ Riff B

Em

D/G

C

D

Em

D/G

C6/D

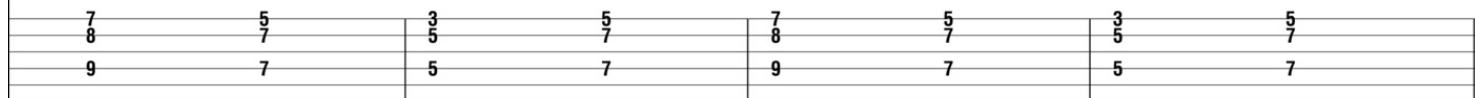
Dadd4/C

G5

Gtr. 3



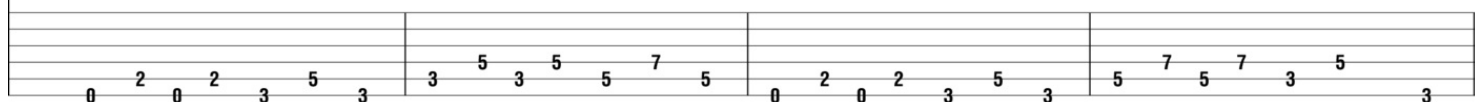
chorus off



Gtr. 1



let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring -----



Verse

Esus2

Gsus2

Csus2

Dsus2



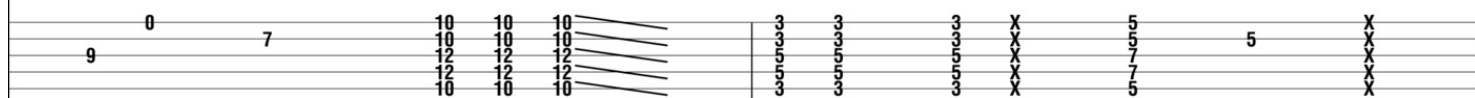
1. And if you're tak - ing a walk through the gar - den of

Gtr. 2

*mp*

let ring ----- |

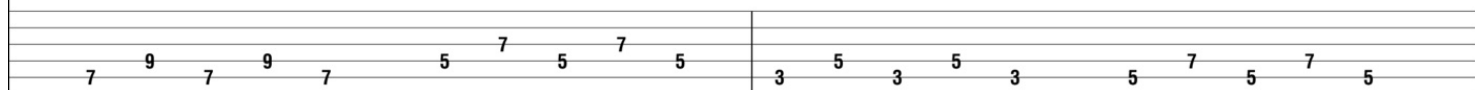
let ring ----- |



Gtr. 3

Riff B

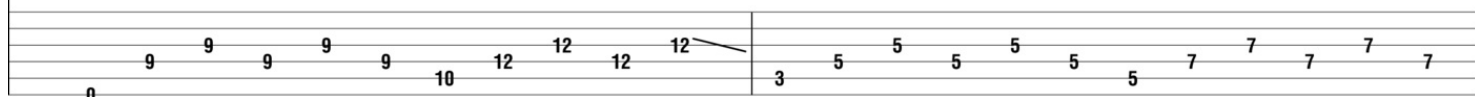
End Riff C

let ring ----- | let ring ----- | let ring ----- | let ring ----- |
w/ pick

Gtr. 1



P.M. -----



Gtr. 3: w/ Riff C (3 times)
Esus2 Gsus2 Csus2 Dsus2

life, what do you think you'd ex - pect you would see?

Gtr. 2

Riff D End Riff D

Gtr. 1

P.M. -----

Gtr. 1: w/ Riff D
Esus2 Gsus2 Csus2 Dsus2

Just like a mir - ror re - flect - ing the moves of your

Rhy. Fig. 1

Gtr. 2

let ring -----

Esus2 Gsus2 Csus2 Dsus2

life and in the riv - er, re - flec - tions of me.

Gtr. 2

End Rhy. Fig. 1

Gtr. 1

P.M. -----

Chorus

*E5

C5

G5

D5/A

E5

C5

G5

D5/A

Rhy. Fig. 3

Gtr. 1

broth - ers. We're blood broth - ers. We're blood

Rhy. Fig. 3A

Gtr. 3

w/ dist. **T T P.M. -----

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

**T = Thumb on 6th string

E5

C5

G5

D5/A

E5

C5

G5

D5/A

End Rhy. Fig. 3

(cont. in notation)

broth - ers. We're blood broth - ers.

End Rhy. Fig. 3A

T T

Verse

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

Gtr. 3: w/ Rhy. Fig. 2A (4 times)

Esus2

Gsus2

Csus2

Dsus2

2. And as you look all a - round at the world in dis -

Gtr. 1

P.M. -----

Esus2 Gsus2 Csus2 Dsus2

may, what do you see do you think we have learned?

P.M. -----|

2 2 2 2 5 5 5 5 | 5 5 5 5 7 5 (7)

Esus2 Gsus2 Csus2 Dsus2

Not if you're tak - ing a look at the war - torn af -

P.M. -----|

2 2 2 2 5 5 5 5 | 5 5 5 5 7 7 7 7

Esus2 Gsus2 Csus2 Dsus2

fray, out in the streets where the ba - bies are burned. We're blood

P.M. -----|

2 2 2 2 5 5 5 5 | 5 5 5 5 7 5 (7)

Chorus
Gtrs. 1 & 3: w/ Rhy. Figs. 3 & 3A

E5 C5 G5 D5 E5 C5 G5 D5

broth - ers. We're blood broth - ers. We're blood

E5 C5 G5 D5 E5 C5 G5 D5

broth - ers. We're blood broth - ers.

Interlude
Gtr. 1: w/ Riff A
Gtr. 2: w/ Riff B (2 times)
Em D/G C D Em D/G C D D/G
*Gtr. 3 Rhy. Fig. 4 End Rhy. Fig. 4

w/ fingers
w/ chorus

let ring -----|

7 5 3 5 7 5 3 2 2
8 7 5 7 8 5 5 3 3
9 7 5 7 9 7 5 4 0 4

*Switch to neck pickup.

Gtr. 3: w/ Rhy. Fig. 4

Em D/G C D Em D/G C6/D Dadd4/C D/G

3. There are

Verse

Esus2

Gsus2

Csus2

Dsus2

times when I feel I'm a - fraid for the world. There are

Gtr. 2

*Gtr. 3

w/ dist.
w/ pick
chorus off

P.M. -----

*Switch to bridge pickup.

Esus2

Gsus2

Dsus2

times I'm a - shamed of us all. When you're

Gtr. 2

Gtr. 3

P.M. -----

Gtr. 1

P.M. -----

Esus2 Gsus2 Csus2 Dsus2

float - ing on all the e - mo - tion you feel and re -

Rhy. Fig. 5B

7 7 7 10 10 10 3 3 3 5
7 7 7 10 10 10 3 3 3 5
7 7 7 10 10 10 3 3 3 5
7 7 7 10 10 10 3 3 3 5

Rhy. Fig. 5A

P.M. -----|

9 9 9 7 7 7 5 5 5 5
7 7 7 5 5 5 5 5 5 5
7 7 7 5 5 5 5 5 5 5
7 7 7 5 5 5 5 5 5 5

Rhy. Fig. 5

P.M. -----|

2 2 2 2 0 5 5 5 5 0 5 5 5 5 3 7 7 7 7
0 0 0 0 0 5 5 5 5 0 5 5 5 5 3 7 7 7 7
0 0 0 0 0 5 5 5 5 0 5 5 5 5 3 7 7 7 7
0 0 0 0 0 5 5 5 5 0 5 5 5 5 3 7 7 7 7

Esus2 Gsus2 Dsus2

flect - ing the good and the bad.

End Rhy. Fig. 5B

7 7 7 10 10 5 5 5 5 5 5 5 5 5 5
7 7 7 10 10 5 5 5 5 5 5 5 5 5 5
7 7 7 10 10 5 5 5 5 5 5 5 5 5 5
7 7 7 10 10 5 5 5 5 5 5 5 5 5 5

End Rhy. Fig. 5A

P.M. -----|

9 9 9 7 7 7 7 7 7 7 7 7 7 7 7 7
7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5
7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5
7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5

End Rhy. Fig. 5

P.M. -----|

2 2 2 2 0 5 5 5 5 0 7 7 7 7 0 7 7 (7)
0 0 0 0 0 5 5 5 5 0 7 7 7 7 0 7 7 (7)
0 0 0 0 0 5 5 5 5 0 7 7 7 7 0 7 7 (7)
0 0 0 0 0 5 5 5 5 0 7 7 7 7 0 7 7 (7)

Gtrs. 1 & 3: w/ Rhy. Figs. 5 & 5A (1 1/2 times)
 Gtr. 2: w/ Rhy. Fig. 5B (2 times)

Esus2 Gsus2 Csus2 Dsus2 Esus2 Gsus2

Will we ev - er know what the an - swer to life real - ly is? Can you real - ly tell me what

Dsus2 Esus2 Gsus2 Csus2 Dsus2

life is? May - be all the things that you know that are pre - cious to

Esus2 Gsus2 Dsus2

you could be swept a - way by fate's own hand. We're blood

Gtr. 3

P.M. ----- 4

9 9 9 9 7 7 7 7 0 | 7 7 7 7 7 7 7 7 7

Gtr. 1

P.M. ----- 4

2 2 2 2 0 5 5 5 5 0 | 7 7 7 7 7 7 7 7 0

Chorus

Gtrs. 1 & 3: w/ Rhy. Figs. 3 & 3A

E5 C5 G5 D5 E5 C5 G5 D5

broth - ers. We're blood broth - ers. _____ We're blood

E5 C5 G5 D5 E5 C5 G5 D5

broth - ers. We're blood broth - ers. _____

Interlude

E5 G5 C5 D5 E5 G5 C5 D5

*Gtr. 2

w/ dist.

9 7 9 8 7 10 7 10 8 10 8 7 9 7 9 8 7 10 7 10 8 7 8 7

*Switch to bridge pickup.

Gtr. 3

Harm.

9 9 9 9 8 8 X X 5 5 5 5 10 10 X X 9 9 9 9 8 8 X X 5 5 5 5 7 7 X 7 7 7 7 5 5 X X X X 3 3 3 3 0 0 X X X X 7 7 7 7 5 5 X X X X 3 3 5 3 5 5 5 5 X 7

Gtr. 1

14 16 14 16 17 19 17 13 15 13 15 15 17 15 14 16 14 16 17 19 17 10 12 10 12 12 14 12 X 12 10

E5 G5 C5 D5 E5 G5 D5 C5 G5

9 7 9 8 7 10 7 10 8 10 8 7 9 7 9 8 7 10 7 10 8 7 8 7 6/12

*Switch to neck pickup.

Gtr. 3

9 9 9 9 8 8 X X 13 13 13 13 10 10 9 9 9 9 8 8 X X 7 7 7 7 5 5 X 7 7 7 7 5 5 X X X X 10 10 0 0 0 0 7 7 7 7 5 5 X X X X 3 3 3 3 5 5 5 5 X 10

14 16 14 16 17 19 17 13 15 13 15 15 17 15 14 16 14 16 17 19 17 12 14 12 14 10 12 10

Guitar Solo

E5

G5

C5

D5

8va

12 12 14 15 12 15 1 12 14 15 15 1 15 14 12 14 12

9 9 9 9 8 8 X X 3 3 3 3 7 7 7

7 7 7 7 5 5 X X 5 5 5 5 5 5 5

P.M.

2 2 2 2 3 3 3 3 3 3 3 3 7 7 7 7 7 7

E5

G5

C5

D5

[illegible]

C5

D5

Gtr. 1



P.M. -----

2 2 2 2 3 3 3 3 3 3 5 5 5 5 5 5 7 7 7 7 7 7 9

G5

C5

D5

Gr. 3

Gr. 1

P.M. ----- P.M.

Interlude

[illegible]

Gtrs. 2 & 3: w/ Riffs E & E1 (6 times)

Gtrs. 2 & 3: w/ Rims L & Lf (6 times)
 E5 D5 G5 C5 A5 D5
 Gtr. 1



[illegible]

E5 Gtr. 2 tacet E5 A5 G5 *Play 3 times*

Gtr. 3

Gtr. 2 *divisi* *steady gliss.* w/ fingers w/ clean tone & chorus

9 (9) 7 (7) 9 7 14 12 12 10

Gtr. 1

P.M. -----

9 7 9 9 9 9 9 9 9 9 12 14 14 14 14 10 12 12 12 12

C5 D5 E5

Gtr. 3

5 7 9 3 5 7

Gtr. 1

P.M. -----

3 5 5 5 5 5 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 7 9 9 9 9 9 7 9 9 9 9 9 7 9 9 9 9 9

Esus2 Rhy. Fig. 7A Csus2 Am Esus2

*Gtr. 2

Gtr. 3 *Riff F* w/ pick chorus off

9 7 8 7 8 10 7 10 7 10 7 10 8 10 10/12 10 12

Rhy. Fig. 7

Gtr. 1

let ring ----- let ring ----- let ring ----- let ring -----

P.M. - - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

7 9 9 9 9 9 7 9 9 9 (9) 3 5 5 5 (5) 0 2 2 2 (2) 7 9 9 9 9 9 7 9 9 9 (9)

*w/ clean tone and out-of-phase bridge/middle pickup.

Csus2 Am Dsus2 Csus2 Am

10 12 10 12 10 8 10 8 10 10 12 10 8 10 8 7

let ring -----| let ring -----| let ring -----| let ring -----| let ring -----|

P.M. - -| P.M. - -| P.M. - -| P.M. - -| P.M. - -| P.M. - -|

3 5 5 5 (5) 0 2 2 2 (2) 5 7 7 7 7 5 7 7 (7) 3 5 5 5 (5) 0 2 2 2 (2)

Esus2 Csus2 Am Esus2

9 9 7 8 7 9 7 9 7 9 9 9 7

let ring -----| let ring -----| let ring -----| let ring -----|

P.M. - -| P.M. - -| P.M. - -| P.M. - -| P.M. - -| P.M. - -|

7 9 9 9 9 7 9 9 9 (9) 3 5 5 5 (5) 0 2 2 2 (2) 7 9 9 9 9 7 9 9 9 (9)

Csus2 Am Dsus2 Csus2 Am

8 7 9 7 9 7 | 9 9 7 | 8 7 9 7 9 7

let ring ----- let ring ----- let ring ----- let ring ----- let ring -----

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

3 5 5 5 (5) 0 2 2 2 (2) | 5 7 7 7 7 5 7 7 7 (7) | 3 5 5 5 (5) 0 2 2 2 (2)

Esus2 End Rhy. Fig. 7A

9

End Riff F

End Rhy. Fig. 7

let ring ----- let ring ----- let ring -----

P.M. - - - P.M. - - - P.M. - - - P.M. - - -

7 9 9 9 9 9 7 9 9 9 9 9 | 7 9 9 9 9 9 7 9 9 9 9 9

Bridge

Gtrs. 1 & 2: w/ Rhy. Figs. 7 & 7A

Gtr. 3: w/ Riff F

Esus2 Csus2 Am Esus2

When you think that we've used all our chances and the

Csus2 Am Dsus2 Csus2 Am

chance to make ev - 'ry - thing right. Keep on mak - ing the same old mis -

Esus2 Csus2 Am Esus2

takes. Makes un - tip - ping the bal - ance so eas - y, when we're

E5

E5

A5

P.M. - 4

P.M.

P.M.

Outro

Slower ♩. = 54

Gtr. 1: w/ Riff A (1st 6 meas.)

Gtr. 2: w/ Riff B (1 1/2 times)

G5 D5 Em D/G C D

P.M. -----|
T -----|

*
w/ fingers
w/ clean tone & chorus

7 5 3 5
8 7 5 7
9 7 5 7

*Switch to neck pickup.

Em D/G C D G5 Em D/G C D

7 5 3 2 7 5 3 5
8 7 5 3 8 7 5 7
9 7 5 4 9 7 5 7

Em D/G C D Free time Em9

rit.

And if you're tak - ing a walk through the gar - den of life...

Gtr. 2

rit.

9 7 9 8 7 10 7 10 8 7 8 7 7/9

Gtr. 3

rit.

w/ pick

7 5 3 5 10
8 7 5 7 9
9 7 5 7 9

Gtr. 1

rit.

let ring -----| let ring -----| let ring -----| let ring -----| let ring -----|

0 2 0 2 3 5 3 3 5 3 5 3 5 7 5 0 7 7

Csus2 G5 Dsus4^{VII} D^{VII} Dsus4^{VII} D^{VII} Dsus4^{VII} End Rhy. Fig. 1

Gtr. 1 7

Gtr. 3

(cont. in slashes) P.M.

Verse

D^{VII}

Gtr. 1 tacet

C6sus2

1. Give me the sense to won - der, I said to
2. I screamed a - loud _____ to the old man. I said don't

Rhy. Fig. 3

*Gtrs. 2 & 3

P.M. -----

P.M. -----

*Composite arrangement

G5 Dsus4 D Dsus4 D Dsus4

won - der if I'm free. _____
lie, don't say you don't know.

End Rhy. Fig. 3

P.M. -----

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (2 1/2 times)

D C6sus2 G5

Give me a sense of won - der ah, to know I can _____ be me. _____
I say you'll pay for this mis - chief, ah, in this world or _____ the next. _____

spit back in their face. He said you wan-na know the truth, no key to un-
 hell fires — raged in his eyes. son, Lord,

Chorus

Bm G D A

Can I play ___ with mad - ness? The proph - et stared at his crys - tal ball. _____

*Gtr. 4

Riff B

mf

14 15 14 17 14 14 15 14 15 14 17 14 14 14 15 14 17 14 14

*Guitar synth.

Gtrs. 2 & 3

Rhy. Fig. 4

P.M. --|

*T -----|

P.M. --|

P.M. --|

*T = Thumb on 6th string

Gtr. 1 tacet

Bm

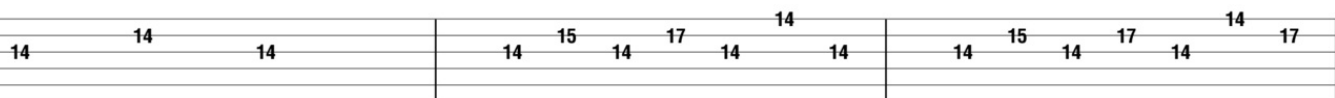
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Esus4



Can I play with mad - ness? There's no

Gtr. 4



Gtr. 1

Riff C

End Riff C



3 2 4 2 4

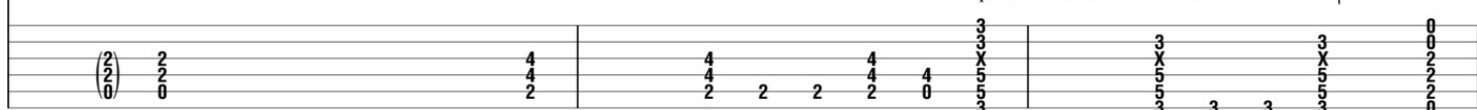
Gtrs. 2 & 3



P.M. ---|

P.M. ---|

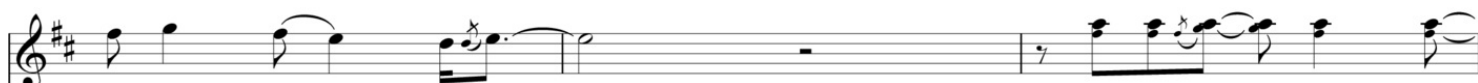
T



E

Bm

G



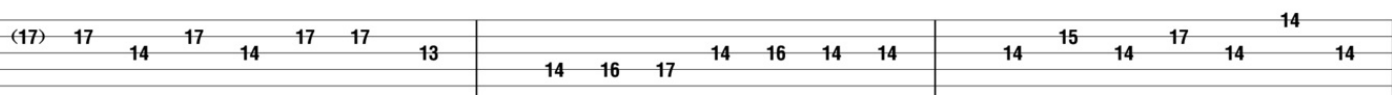
vi - sion there at all. _____

Can I play with mad -

Gtr. 4



let ring -----|



Gtrs. 2 & 3

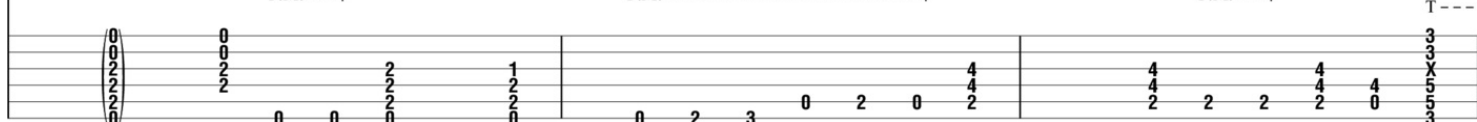


P.M. ---|

P.M. ---|

P.M. ---|

T



[illegible]

Interlude

Gtr. 2: w/ Rhy. Fig. 1

A D5 A D C6sus2

to see." Yeah,

End Rhy. Fig. 4

Gtrs. 2 & 3 Gtr. 3

P.M. -----|

Csus2 G5

I said you're too blind to see.

Rhy. Fig. 5

P.M. --| P.M. --| P.M. -----|

Dsus4 D Dsus4 D Dsus4 D C6sus2

Mmm.

End Rhy. Fig. 5 Gtr. 3

P.M. --| P.M. -----|

D.S. al Coda

Gtrs. 2 & 3: w/ Rhy. Fig. 5

Csus2 G5 Dsus4 D Dsus4 D Dsus4

⊕ Coda

Interlude
Faster ♩ = 200
Half-time feel

A D5 A E5 G5

to see. Oh, "Lis -

Gtr. 1

*Gtrs. 2 & 3

Riff D

T

Composite arrangement

E5 G5 A5 E5 G5

- ten to me," said the proph - et. ____

End Riff D

T

E5 G5 A5 G5 Bb5

T

G5 Bb5 C5 G5 Bb5

End half-time feel

G5 Bb5 C5

Gtr. 1 tacet
Gtrs. 2 & 3: w/ Riff D (2 times)
E5

*Adrian Smith
**Set for one octave below.

***Set for a perfect 5th above.

Gtrs. 2 & 3: w/ Rhy. Fill 1 (2 times)
G5

- 41 -

A tempo

Gtr. 5 tacet

Gtr. 4: w/ Riff B

D5	A	D5	A	D5	A	N.C.	G	D
----	---	----	---	----	---	------	---	---

Gtrs. 2 & 3: w/ Rhy. Fig. 4

Gtr. 1: w/ Riff C

A Bm G

stared at his crys - tal ball. _____ Can I play _____ with mad -

Esus4

E

Bm

G

- ness? There's no vi - sion there — at all. — Can I play — with mad -

Gtr. 1: w/ Riff C

D A Bm

- ness? The proph - et looked and he laughed at me, — ha! He said,

G	D5	A	D5
---	----	---	----

D5	A
----	---

D5

A	D5	A	N.C.
---	----	---	------

A D5 A N.C.

to see. Can I play with mad - ness?"

from *Somewhere in Time*

Caught Somewhere In Time

Words and Music by Steve Harris

Intro

Moderately ♩ = 102

*E5 C5 E5 C5 A5

Gtr. 1 (dist.)

f

TAB

15 15 12 13 15 13 12 13 15 15 12 13 15 13 12 14

Gtr. 2 (dist.)

f

TAB

14 14 11 12 14 12 11 12 (12) 14 14 11 12 14 12 11 14

*Chord symbols reflect overall harmony.

E5 C5 D5 B5 C5 D5

Faster ♩ = 118

Gtr. 1 (dist.)

f

TAB

15 15 12 13 15 13 12 13 15 15 15 (15) 12 13 15 (15)

Gtr. 2 (dist.)

f

TAB

14 14 11 12 14 12 11 12 14 14 (14) 11 12 14 (14)

w/ bar

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E5 Riff A C5 E5 C5 A5

15 15 12 13 15 13 12 13 (13) 15 15 12 13 15 13 12 14 12 (12) -1 1/2

w/ bar

14 14 11 12 14 12 11 12 (12) 14 14 11 12 14 12 11 14 12 (12) -1 1/2

w/ bar

E5 C5 D5 B5 C5 D5 End Riff A

15 15 12 13 15 13 12 13 15 15 15 (15) 12 13 15 (15) 14 14 11 12 14 12 11 12 14 14 14 (14) 11 12 14 (14) -1 1/2

w/ bar

Gtr. 1: w/ Riff A E5 C5 E5 C5 A5

Gtr. 2 *8va*

17 17 14 15 17 15 14 15 (15) 17 17 14 15 17 15 14 17 15 (15) -1 1/2

w/ bar

E5 C5 D5 B5 C5 D5

8va

17 17 14 15 17 15 14 15 (15) 17 17 17 (17) 14 15 17

Faster ♩ = 175

E5

Riff B

Gr. 1

Riff B1

Gr. 2

Rhy. Fig. 1

*Gtrs. 3 & 4 (dist.)

*Composite arrangement

C5

D5

E5

12 10 12 12 10 12 13 12 13 12 10

12 14 12 12 11 12 14 12 14 12 11

P.M. -----

9 7 0 9 7 0 9 7 0 9 7 0 9 7 0 9 7 0 9 7 0 9 7 0 9 7 0 9 7 0 9 7 0

D5 B5 C5 D5

12 10 12 10 (10) -1

12 11 12 11 (11) -1

P.M. -----

7 5 7 5 7 5 7 5 7 5 7 5 4 2 5 7 5

End Rhy. Fig. 1

Gtr. 1

E5 C5 D5

12 10 12 12 10 12 13 12 13 12 10 12 10 12 12 (12) w/ bar

Gtr. 2

12 14 12 12 11 12 14 12 14 12 11 12 11 9 9 (9) w/ bar

E5 D5 B5 C5 D5 End Riff B

12 10 12 12 10 12 13 12 13 12 10 14 14 (14) (14) 1/2

E5 D5 B5 C5 D5 End Riff B1

12 14 12 12 11 12 14 12 14 12 11 15 15 (15) (15) 1

Verse

Gtrs. 1 & 2 tacet

Gtrs. 3 & 4: w/ Rhy. Fig. 1 (1st 4 meas., 2 times)

E5 C5 D5

1. If you had _ the time to lose, _ an o - pen mind _ and time to choose, _
 2. Can I tempt _ you? Come with me. _ Be Dev - il may care, _ ful - fill your dream. _
 4. See additional lyrics

E5 C5 D5

would you care _ to take a look, _ or can you read _ me like _ a book? _
 If I said _ I'd take you there, _ would you go, would you be scared?

A5

Gtrs. 3 & 4: w/ Rhy. Fig. 2

A5 F5 G5 E5 G5

Time is al-ways on my side. _____

3. Don't

E5

The musical score is presented in three systems. The first system features a vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are: "Safe as an - y soul _____ could be. _____". The second system continues the vocal melody, ending with a double bar line. The third system shows the piano accompaniment, consisting of a left hand (bass clef) and a right hand (treble clef) playing chords and single notes. The lyrics "P.M." are written below the piano part.

D5

Gtr. 4

The musical notation for guitar 4 is in G major (one sharp) and 4/4 time. It consists of two measures. The first measure contains four eighth notes: G4, A4, B4, and C5. The second measure contains four eighth notes: D5, E5, F#5, and G5. Below the staff is a fretboard diagram with two rows of fret numbers. The first row has fret numbers 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5. The second row has fret numbers 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5.

P.M. -----

7	5	7	5	7	5	7	5	7	5	7	5
7	5	7	5	7	5	7	5	7	5	7	5

Interlude
Csus2#4
Riff C

3 5 4 5 4 5 3 3 5 4 5 4 5 3 3 5 4 5 4 5

Rhy. Fill 1

Grtr. 3

w/ bar -----|

7	8	8	8		
7	7	7	7	5	(5)✓7
7	7	7	7		(7)✓5
5	5	5	5		(5)✓7

A7sus4

End Riff C

0 5 4 5 4 5 0

Gtr. 4: w/ Riff C

Cmaj9#4

Gtr. 3

2 4 2 4 2 5 2

A7sus4

2 4 2 4 2 5 2

Chorus

E5

C5

D5

Caught some - where in time.

Gtr. 3

P.M. -- 1 P.M. -- 1

0 12 11 14 0

Rhy. Fig. 3

Gtr. 4

5 7 3 5

E5 C5 2nd time, Gtr. 3: w/ Rhy. Fill 2 A

Caught some - where in time. _____

P.S. -----|

w/ bar

E5 C5

Caught some - where in time. _____

let ring -|

P.M. --| P.M. --|

12 11 14 (14)
X X X
10 9 12 (12)

Rhy. Fill 2
Gtr. 3

w/ bar -----|

1/4

D5 B5 C5 D5

Ah. _____

w/ bar w/ bar

9 7 (9) (9) 11 12 (12) 16 19 19 19 19 (19) (19)
 7 7 7 9 10 10 14 17 17 17 17 17 17

End Rhy. Fig. 3

7 7 5 (7 7 5) 4 4 2 5 5 3 7 7 5

Gtr. 4: w/ Rhy. Fig. 3

E5 C5 D5

Caught some - where in time. _____

Gtr. 3

P.M. -- 4

9 9 9 9 5 12 11 14 (14)
 7 7 7 7 3 10 9 12 (12)
 0 0 0 0

E5 C5 A

Caught some - where in time. _____

w/ bar P.S. w/ bar

9 7 (9) (9) 2 2 2 (2) (2) (2)
 7 7 7 0 0 0 0 0 0

E5 C5

1. Caught some - where in time. _____
 2. Caught now in two minds. _____

P.M. -- 4

To Coda

D5 B5 C5 D5

Ah. _____

w/ bar w/ bar w/ bar

Interlude

E5 G5 E5 A5 E5 G5 E5 D5

Gtrs. 3 & 4

E5 G5 E5 A5 G5 F#5 D5

Guitar Solo

*Gtr. 5 (dist.)

D5 F5 E5 F5 E5 F5 E5 G5

f

3

10 8 10 8 10 8 10 12 10 8 10 8 10 12 10 9

*Dave Murray

Rhy. Fig. 4

Gtrs. 3 & 4

End Rhy. Fig. 4

P.M. -----

7 7 7 5 5 5 4 4 4 5 5 5 4 4 4 5 5 5 7 7 0

5 5 5 3 3 3 2 2 2 3 3 3 2 2 2 3 3 3 5 5 0

Gtrs. 3 & 4: w/ Rhy. Fig. 4 (3 times)

Gtr. 5

D5 F5 E5 F5 E5 F5 E5 G5

w/ bar

10 9 10 9 7 7 9 7 (7) 5 7 (7) 5

D5 F5 E5 F5 E5 F5 E5 G5

3

1 1/2 1

6 7 5 6 5 7 5 6 8 8 6 8 6 5 6

D5 F5 E5 F5 E5 F5 E5 G5

8va -----

P.H.

5 6 5 7 5 5 3 5 3 2 3 2 6 7 5 7 5 3 (3) 2 3 5 0 5

D5 F5 E5 F5 E5 F5 E5 G5

10 13 12 10 12 10 12 10 10

w/ bar

(10) 3 10 X 13

Gtrs. 3 & 4: w/ Rhy. Fig. 5 (2 times)

G5 Bb5 A Bb5 A5 C5

15 18 15 18 15 18 15 18 15 (15) 18 15

8va

-1 -1/2 -1

G5 Bb5 A Bb5 A5 C5

17 15 17 15 18 15 18 15 18 17 15 17 15 17 10 19

8va

Gtrs. 3 & 4: w/ Rhy. Fig. 4 (2 times)

D5 F5 E5 F5 E5 F5 E5 G5 D5 F5 E5 F5 E5 F5 E5 G5

17 18 19 17 18 20 17 18 17 20 17 20 20 18 17 18 17 20 17 20 (20) 18 19 (19)

8va

*Gtr. 6 (dist.)

14

*Adrian Smith

E5

[illegible]

*T = Thumb on 6th string

End Rhy. Fig. 6

End Rhy. Fig. 6

E5

C5

D5

+1 1/2

w/ bar

+1 1/2

16 14 16 17 16 17 14 17 14 16 14 16

14 (14) (14) 11

E5

G5

D Dsus4

E5 G5

Rhy. Fig. 7

Gtrs. 3 & 4

The musical score for 'End Rhy. Fig. 7' consists of three systems. The first system features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody is composed of eighth and sixteenth notes, with a final measure containing a whole note and a fermata. Below the staff, there are two lines of fretboard notation. The first line shows fingerings for the left hand, with numbers 15, 12, 15, and 12, and a first finger (1) indicated. The second line shows fingerings for the right hand, with numbers 12, 15, and 15, and a first finger (1) indicated. The second system continues the melody and includes a section labeled 'w/ bar' with a wavy line indicating a bar. The third system is labeled 'End Rhy. Fig. 7' and features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody is composed of eighth and sixteenth notes, with a final measure containing a whole note and a fermata. Below the staff, there are two lines of fretboard notation. The first line shows fingerings for the left hand, with numbers 12 and 9, and a first finger (1) indicated. The second line shows fingerings for the right hand, with numbers 12 and 9, and a first finger (1) indicated.

[illegible]

B5

8va -

Gr. 6

19

20 19 21 19 22 19 22 19 22 19 22 19 21 19 21 19 22 19

Rhy. Fig. 8

Gtrs. 3 & 4

The musical notation shows a single staff with a treble clef and a key signature of one sharp (F#). The rhythm consists of four measures, each containing two eighth notes followed by a quarter rest. The notes are played on strings 3 and 4. Below the staff, there is a dashed line labeled "P.M.". At the bottom of the page, there are two rows of time signatures: the first row contains four 4/2 time signatures, and the second row contains eight 4/2 time signatures.

8va -----|

loco

w/ bar -----|

grad. dive

15 19 19 19 15

19 22

4 2

(4 2)

-2

P.M. -----|

P.M. -----|

4 2 4 2 4 2 4 2 4 2 4 2 5 3 2 0 4 2

4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2

F5 E5 C5 B5

w/ bar -|

w/ bar

P.M.

1 2

0

0 10 12 0 10 12 0 10 12 0 10 12 0 10 12 0

T T T T T

(4 2) (4 2)

P.M. -----|

P.M. -----|

4 2 4 2 4 2 4 2 4 2 3 2 3

4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2

C5 A5 B5

3

3

10 12 0 10 12 0 10 12 0 10 12 0 10 12 0

T T T T T T T T T T

9 12 0 8 12 0 7 12 0 6 12 0 5 12 0

4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2

End Rhy. Fig. 8

P.M. -----|

P.M. -----|

4 2 4 2 4 2 4 2 4 2 5 3 2 0 4 2

4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2

F5 F#5 C5 B5 *Am/C B5 A5 D5 C5 G5 N.C.

T T

*Bass plays C.

Interlude

Gtrs. 1 & 2: w/ Riffs B & B1
Gtrs. 3 & 4: w/ Rhy. Fig. 1 (2 times)

Gtr. 6 tacet

E5

C5

D5

Gtr. 6

w/ bar
grad. dive

slack

E5 D5 B5 C5 D5

E5 C5 D5

E5 D5 B5 C5 D5

*D.S. al Coda
(no repeat)*

⊕ Coda Outro

Gtrs. 3 & 4: w/ Rhy. Fig. 8

B5

C5 A5 B5

F5 E5 C5

B5 C5 A5 B5

B5 F5 E5 C5 B5 Am/C B5 A5 D5 C5 G5 E5 N.C.

Gtrs. 3 & 4

Free time

E5

N.C.

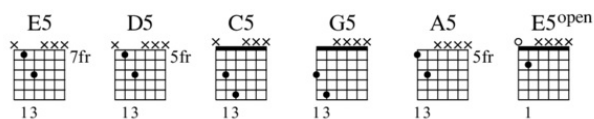
Additional lyrics

4. Like a wolf in sheep's clothing,
You try to hide your deepest sins.
Of all the things that you've done wrong,
And I know where you belong.
5. Make you an offer you can't refuse.
You've only got your soul to lose,
Eternally.
Just let yourself go.

from *Number of the Beast*

Children Of The Damned

Words and Music by Steve Harris



Intro
Slow ♩ = 69

Em **G D C Dadd4

*Gtr. 1

mf
let ring throughout

TAB

*Two gtrs. arr. for one:
One 12-str. acous. & one elec. w/ clean tone.

**Chord symbols reflect implied harmony.

Em G D C Dadd4 End Riff A

Riff A

Gtr. 1: w/ Riff A (2 times)

Em G D C Dadd4

***Gtr. 2 (elec.)

mf
w/ dist.

***Dave Murray

Em G D C Dadd4

1. He's

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Verse

2nd time, Gtr. 2 tacet
2nd time, Gtr. 3: w/ Fill 1

1st time, Gtr. 2 tacet

Em

Cmaj7

D6add4

walk - ing like a small child, but
walk - ing like a dead man. If

Gtr. 2

Gtr. 2

Gtr. 1

Riff B

End Riff B

Gtr. 1

Gtr. 1: w/ Riff B (3 times)

Em

Cmaj7

D6add4

Em

watch his eyes _ burn you a - way. _
he had lived _ he would have cru - ci - fied _ us all. _

Black holes in his gold -
Now he's stand - ing on his last _

Cmaj7

D6add4

Em

Cmaj7

D6add4

- en stare. _
_ step.

He thought o - bliv - i - on, well, it back - ons _ us home. } Chil-dren of _ the damned. _
all. }

*Gtr. 3 (elec.)

*Gtr. 3 (elec.)

f
w/ dist.

15

*Doubled throughout

Fill 1
Gtr. 3

Fill 1
Gtr. 3

Chorus

E5

B5

C5

D5

Chil - dren of ____ the damned. _

Rhy. Fig. 1

slight P.M. -----

E5

B5

C5

D5

Chil - dren of ____ the damned. _

End Rhy. Fig. 1

slight P.M. -----

1st time, Gtr. 3: w/ Rhy. Fig. 1
2nd time, Gtr. 3: w/ Rhy. Fig. 1 (1st 3 meas.)

E5

B5

C5

D5

E5

B5

C5

D5

Chil-dren of ____ the damned. ____

2. He's

2.

Interlude Very fast ♩ = 192

C5

A5 G5 F#5 D5 E5

D5

C5

slight accel.

Gtr. 3

Rhy. Fig. 2

slight accel.

D5

E5

Now it's burn - ing his hands, _

Gtrs. 4 & 5 (elec.)

f
w/ dist.

7 9
X X
5 7

Gtr. 3

End Rhy. Fig. 2

(5)
(3)

7 9
5 7

Bridge

Gtr. 3: w/ Rhy. Fig. 2 (2 7/8 times)

he's turn - ing to laugh. _

Smiles _

Gtrs. 4 & 5

D5 C5

(9)
(7)

11 12
X X
9 10

11 9
X X
9 7

7 9
5 7

11 12
X X
9 10

11 9
X X
9 7

7 12
X X
5 9

as the flame _ sears his flesh. _

Melt - ing his

D5 E5

(12)
(9)

13
X
10

10
X
7

12
X
9

(12)
(9)

9
X
7

7 9
X X
5 7

face, scream - ing in pain. _____ Peel -

D5 C5

- ing the skin from his eyes. Watch him die -

D5 E5

ac - cord - ing to plan. He's dust -

D5 C5

on the ground. What did we learn? _____

D5 E5

Interlude

2nd time, Voc. tacet

E5

B5

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, followed by a repeat sign and a whole rest.

Gtr. 4

Guitar 4 staff. Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes, followed by a repeat sign and a whole rest. Below the staff is a bass line with fret numbers: (9), 11, 10 12, 10 8 10, 9, 9 7.

Gtr. 5

Guitar 5 staff. Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes, followed by a repeat sign and a whole rest. Below the staff is a bass line with fret numbers: (9), 7, 7 8, 7 5 7, 2, 1 3.

Gtr. 3

Rhy. Fig. 3

Guitar 3 staff. Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes, followed by a repeat sign and a whole rest. Below the staff is a bass line with fret numbers: (9), 9 7, 9 0 0 7 0 0, 9 0 0 7 9 4 2, 4 2 2 2 4 2 2 2. Above the staff, the rhythm is indicated as P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - |.

C5

D5

E5

Musical staff with treble clef and key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes, followed by a repeat sign and a whole rest. Below the staff is a bass line with fret numbers: (7), 9 7 7, 7, 8 10, 12 14, 10 12, 8 10.

Musical staff with treble clef and key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes, followed by a repeat sign and a whole rest. Below the staff is a bass line with fret numbers: (3), 1 0 3, 3, 5 7, 8 10, 7 9, 5 7.

Musical staff with treble clef and key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes, followed by a repeat sign and a whole rest. Below the staff is a bass line with fret numbers: P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - |. The fret numbers are: 4 2 2 2 4 2, 5 3, 5 3 3 5 3 7 5, 7 5 5 5 7 5 5 9 7.

1. D5 E5 2. D5 E5

*Gtrs. 6 & 7 (elec.)

f
w/ dist.
12 15

*Adrian Smith (both);
Composite arrangement.

Gtr. 4

(8/10)

Gtr. 5

(5)

Gtr. 3

End Rhy. Fig. 3 Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fill 2 End Rhy. Fill 2

P.M. ---| P.M. ---|

(9) 9 0 9 0 9 7 0 7 9 7 9 7 7 7 7 9

Guitar Solo

Gtr. 3: w/ Rhy. Fig. 3
Gtrs. 4 & 5 tacet

E5 B5

8va

Gtrs. 6 & 7

3

T 20 12 15 19 12 15 20 12 15 19 12 15 22 12 15 19 12 15 22 12 15 19 12 15 19 12 15 19 12 15 12

C5

8va

Gtrs. 6 & 7

T 20 12 19 12 15 12 19 15 12 19 15 12 20 15 12 19 15 12 19 15 12 19 15 12 15 12 10

D5 E5

8va-----

T 20 13 10 19 13 10 20 13 10 19 13 10 19 13 10/12 | 20 15 12 19 15 12 20 15 12 19 15 12 19 15 12

Gtr. 3: w/ Rhy. Fill 1 D5 E5

8va-----

Gtr. 6

T 20 15 12 19 15 12 20 15 12 19 15 12 20 12 14 ^{1/2} | (14) 12 14 12

8va-----

Gtr. 7

T 20 15 12 19 15 12 20 15 12 19 15 12 20 12 15 ¹ | (15) 12 15 12

Gtr. 3: w/ Rhy. Fig. 3 B5

8va-----

Gtrs. 6 & 7

T 20 15 12 19 15 12 20 15 12 19 15 12 20 15 12 19 15 12 20 15 12 19 15 12 20 15 12 15 12

C5

8va-----

T 20 15 12 19 15 12 20 15 12 19 15 12 20 15 12 19 15 12 20 15 12 19 15 12 19 15 12 10 20

D5 E5

8va-----

T 13 10 20 13 10 19 13 10 20 13 10 19 13 10/12 20 | 15 12 19 15 12 20 15 12 19 15 12 19 15 12

D5

E5

Oh, —

8va -----

Gtr. 6

T 20 15 12 T 19 15 12 T 20 15 12 T 19 15 12 T 17 12 14 $\frac{1}{2}$ (14) 12 15 (15)

8va -----

Gtr. 7

T 20 15 12 T 19 15 12 T 20 15 12 T 19 15 12 T 17 12 15 1 (15) 12 14 (14)

Gtrs. 4 & 5

7 9
X X
5 7

Outro

Gtrs. 6 & 7 tacet

Rhy. Fig. 4

*D5

C5

Gtr. 3

whoa. Oh, whoa. Oh, —

Gtrs. 4 & 5

(9) (7)	11 X 9	12 X 10	11 X 9	9 X 7	7 X 5	9 X 7	11 X 9	12 X 10	11 X 9	9 X 7	7 X 5	9 X 7
------------	--------------	---------------	--------------	-------------	-------------	-------------	--------------	---------------	--------------	-------------	-------------	-------------

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

D5

E5

End Rhy. Fig. 4

whoa. Oh, whoa. Oh, _

(9)	11	12	11	9	11	7	11	12	11	9	7	9
(7)	X	X	X	X	X	X	X	X	X	X	X	X
	9	10	9	7	9	5	9	10	9	7	5	7

Gtr. 3: w/ Rhy. Fig. 4 (2 1/2 times)

whoa. Oh, whoa. Oh, _

(9)	11	12	11	9	7	9	11	12	11	9	7	9
(7)	X	X	X	X	X	X	X	X	X	X	X	X
	9	10	9	7	5	7	9	10	9	7	5	7

whoa. Oh, You're chil - dren of the damned, _

(9)	11	12	11	9	11	7	(7)	14	16	14	12	11	12
(7)	X	X	X	X	X	X	(5)	X	X	X	X	X	X
	9	10	9	7	9	5		12	14	12	10	9	10

your back's a - gainst the wall. You turn in - to the light, _

(12)	14	16	14	12	11	12	14	16	14	12	11	11
(10)	X	X	X	X	X	X	X	X	X	X	X	X
	12	14	12	10	9	10	12	14	12	10	9	9

D5 E5

— you're burn - ing in — the night. — You're chil - dren of — the damned, —

(11) (9)	12 X 10	14 X 12	12 X 10	11 X 9	9 X 7	7 X 5	14 X 12	16 X 14	14 X 12	12 X 10	11 X 9	12 X 10
-------------	---------------	---------------	---------------	--------------	-------------	-------------	---------------	---------------	---------------	---------------	--------------	---------------

D5 C5

— like can - dles, watch them burn. — Burn - ing in — the night, —

(12) (10)	14 X 12	16 X 14	14 X 12	12 X 10	11 X 9	12 X 10	14 X 12	16 X 14	14 X 12	12 X 10	11 X 9	11 X 9
--------------	---------------	---------------	---------------	---------------	--------------	---------------	---------------	---------------	---------------	---------------	--------------	--------------

D5 E5 D5 G5 A5

Gtr. 3

— you'll burn a - gain — to - night. — Chil - dren of the

rit.

Gtrs. 4 & 5

rit.

(11) (9)	12 X 10	14 X 12	12 X 10	11 X 9	9 X 7	7 X 5	11 X 9	12 X 10	11 X 9	9 X 7	7 X 5
-------------	---------------	---------------	---------------	--------------	-------------	-------------	--------------	---------------	--------------	-------------	-------------

Free time
E5 open E5

damned! —

11 X 9	(11) (9)	4 X 2	(4) (2)	9 X 7	(9) (7)
--------------	-------------	-------------	------------	-------------	------------

from *Dance of Death*

Dance Of Death

Words and Music by Steve Harris and Janick Gers

Gtrs. 5 & 10: Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Very slow ♩ = 48

E5 D/F# D5 C5 D5 E5

Riff A1

End Riff A1

Gtr. 2 (acous.)

mf
let ring throughout

TAB

5	7	7	5	7	10	10	7	3	5	5	3	1	3	1	1	3	3	1	3	5	5	3	5	7	7	5	5	7	5	5
---	---	---	---	---	----	----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Riff A

Gtr. 1 (elec.)

End Riff A

mf
w/ clean tone
let ring throughout

TAB

7	9	7	9	7	9	12	12	9	5	7	7	5	3	5	3	3	3	5	3	5	3	5	7	5	7	5	7	9	7	9	7	7	9	9	7
---	---	---	---	---	---	----	----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Gtrs. 1 & 2: w/ Riffs A & A1

D/F#

D5

C5

D5

E5

Gtrs. 3 & 4

mf

TAB

9	7	8	10	8	9	7	7	10	8	7	9
---	---	---	----	---	---	---	---	----	---	---	---

Riff B

Gtr. 6 (elec.)

mf
w/ clean tone
let ring throughout

TAB

7	9	7	9	7	9	12	12	9	5	7	7	5	3	5	3	3	3	5	3	5	3	5	7	5	7	5	7	9	7	9	7	7	9	9	7
---	---	---	---	---	---	----	----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Rhy. Fig. 1

Gtr. 5 (elec.)

mf
w/ clean tone
w/ fingers

TAB

9	12	7	5	5	7	9
---	----	---	---	---	---	---

D/F# D5 A C5 D5 Em

Gtrs. 3 & 4

Riff C1 End Riff C1

Gtr. 2

Riff C End Riff C

Gtr. 1

End Riff B

Gtr. 6

End Rhy. Fig. 1

Gtr. 5

Verse

Gtrs. 1 & 2: w/ Riffs A & A1
 Gtrs. 3 & 4 tacet
 Gtr. 5: w/ Rhy. Fig. 1 (2 times)
 Gtr. 6: w/ Riff B (2 times)

E5 D/F# D5 C5 D5 E5

1. Let me tell you a sto - ry to chill the bones 'bout a thing that I saw.

Gtrs. 1 & 2: w/ Riffs C & C1

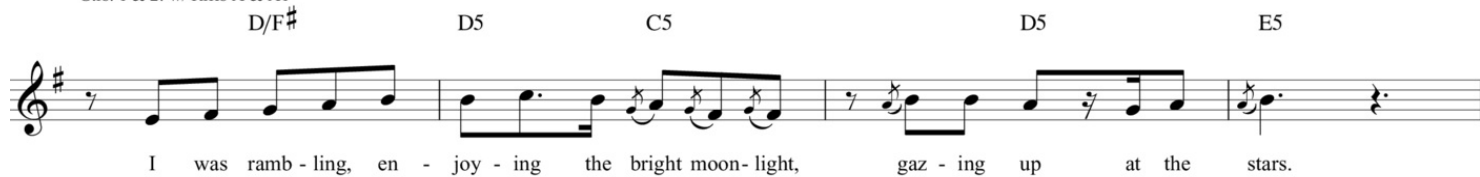
D/F# D5 A C5 D5 Em



One night wan - der - ing in the Ev - er - glades, I'd one drink, but no more.

Gtrs. 1 & 2: w/ Riffs A & A1


D/F# D5 C5 D5 E5



I was ramb - ling, en - joy - ing the bright moon - light, gaz - ing up at the stars.

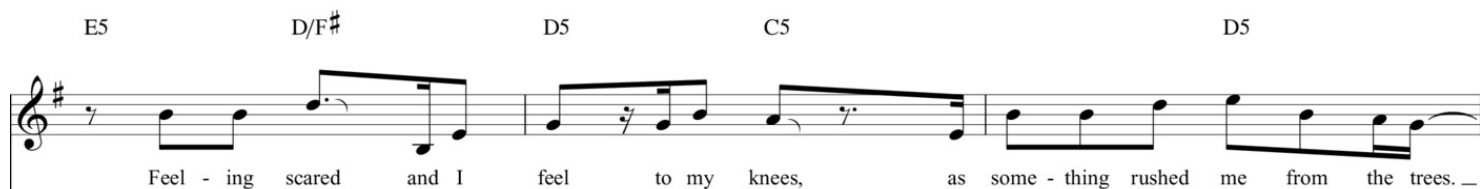
Gtrs. 1 & 2: w/ Riffs C & C1

D/F# D5 A C5 D5 Em



Not a - ware of a pres - ence so near to me, watch - ing my ev - 'ry move.

E5 D/F# D5 C5 D5



Feel - ing scared and I feel to my knees, as some - thing rushed me from the trees.

Rhy. Fig. 2A

Gtrs. 1 & 2



w/ fingers

9 9 9 9 9 9 12 12 12 12 12 12	7 7 7 7 7 7 5 5 5 5 5 5	5 5 5 5 5 5 5 7 7 7 7 7 5
7 7 7 7 7 7 9 9 9 9 9 9	5 5 5 5 5 5 3 3 3 3 3 3	3 3 3 3 3 3 3 5 5 5 5 5 5

Rhy. Fig. 2

Gr. 6



P.M. -----

9 9 9 9 9 9 12 12 12 12 12 12	7 7 7 7 7 7 5 5 5 5 5 5	5 5 5 5 5 5 5 7 7 7 7 7 5
7 7 7 7 7 7 9 9 9 9 9 9	5 5 5 5 5 5 3 3 3 3 3 3	3 3 3 3 3 3 3 5 5 5 5 5 5

Gr. 5



9 9 9 9 9 9 12 12 12 12 12 12	7 7 7 7 7 7 5 5 5 5 5 5	5 5 5 5 5 5 5 7 7 7 7 7 5
7 7 7 7 7 7 9 9 9 9 9 9	5 5 5 5 5 5 3 3 3 3 3 3	3 3 3 3 3 3 3 5 5 5 5 5 5

E5 D/F# D5 A

— Took me to an un - ho - ly place and

End Rhy. Fig. 2A

End Rhy. Fig. 2

P.M. -----

C5 D5 E5

that is where _ I fell from grace.

P.M. -----

Em D/F# D5 A

dead. In - to the cir - cle of fire — I fol - lowed them,

mf

8 7 6 5 4 3 2 1

7 10 9 7 9 10 9 12 12 12 12 12 7 7 7 7 7 6 6 6 6 6

9 12 12 12 12 12 7 7 7 6 6 6 6 6

9 9 9 9 9 7 5 5 5 5 5 0 0 0 0 0

C5 D5 E6 E7sus2/A

in - to the mid - dle I was led.

Gtrs. 1 & 2

*Gtrs. 1 - 4

w/ pick

Gtr. 6

P.M. -----

Gtr. 5

w/ pick

Verse

Esus2 E6 E7sus2/A Esus2 D \flat /F \sharp

2. As if time had stopped

Rhy. Fig. 3A

Rhy. Fig. 3

D6sus2 Aadd9 Cmaj9 D6sus2

still, I was numb with fear — but still — I want - ed — to go. —

Esus2

E6

E7sus2/A

End Rhy. Fig. 3A

End Rhy. Fig. 3

Gtrs. 1 - 4: w/ Rhy. Fig. 3A

Gtr. 6: w/ Rhy. Fig. 3 (4 1/2 times)

Esus2

D \sharp /F \sharp

D6sus2

Aadd9

And the blaze of the fire — did no hurt up - on — me

Gtr. 5

Cmaj9

D6sus2

Esus2

E6

E7sus2/A

as I walked on - to the coals. —

Esus2 D \flat /F \sharp D6sus2 Aadd9

Then I felt I _____ was in a trance and my

Rhy. Fig. 4A

Gtrs. 1 - 4

Gtr. 5

Cmaj9 D6sus2 Esus2 E6 E7sus2/A

spir - it was lift - ed from me. _____

End Rhy. Fig. 4A

End Rhy. Fig. 4

Gtrs. 1 - 4: w/ Rhy. Fig. 4A (2 1/2 times)
Gtr. 5: w/ Rhy. Fig. 4 (1 1/2 times)

Esus2 D \flat /F \sharp D6sus2 Aadd9 Cmaj9 D6sus2

And if on - ly some - one _____ had the chance _____ to wit - ness what hap - pened to me. _____

Esus2 E6 E7sus2/A Esus2 D \flat /F \sharp D6sus2 Aadd9

_____ And I danced, and I pranced and I sang with them. _____

Cmaj9 D6sus2 Esus2 E6 E7sus2/A

All had death in their eyes. _____

Gtr. 5

let ring -- -

Esus2 D6/F# D6sus2 Aadd9

Life - less fi - gures, they were un - dead, all of them. _____

Cmaj9 D6sus2 Em Faster ♩ = 118

They had as - cend - ed _____ from _____ hell. _____

Gtrs. 1 - 4

Gtrs. 1 & 2

Gtrs. 3 & 4 divisi

Gtr. 6

Gtr. 5

Interlude

Gtrs. 1 & 2 tacet
N.C.

Gtrs. 3 & 4

Gtr. 4

w/ dist.

Gtr. 6

w/ dist.

Gtr. 5

w/ dist.

Gtr. 3 tacet
** E5

D/F#

G5

E5

Riff D1

End Riff D1

Gtr. 4

Riff D

End Riff D

Gtr. 6

Gtr. 5

**Chord symbols reflect harmony implied by bass (next 10 meas.)

E5

End Riff G1

Gtr. 4

Gr. 4

The image shows a musical score for guitar, labeled 'Gr. 4'. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, some beamed together, and a final quarter note with a fermata. Below the staff is a fretboard diagram with two systems of strings. The first system shows fret numbers 12, 11, 14, 11, 12, 12, 14, and 12. The second system shows fret numbers 12, 11, 14, 12, 11, 11, 11, 12, 11, 14, 12, and 14. The diagram uses a combination of numbers and a slash to indicate fret positions and string changes.

End Riff G

Gtr. 6

Cap. 6

Cap. 6

8 7 9 7 8 8 10 7 10 8 7 8 8 8

8 7 9 7 7 7 7 8 7 9 7 9

Gtr. 5

Gr. 5

P.M. -- -|

P.M. -- -|

Chorus

E5

D/F#

G5

A5

D5

G5

E5

N.C.

As I danced with the dead my free — spir - it was laugh-ing and howl-ing down at me.

Rhy. Fig. 5B

9 12 12 14 7 12 9 10 9 7 10 7 10 9 7

Rhy. Fig. 5A

[illegible]

Rhy. Fig. 5

E5 D/F# G5 A5 D5 G5 E5 C5 G/B

Be - low my un - dead bod - y — just danced the cir - cle of death.

End Rhy. Fig. 5B

End Rhy. Fig. 5A

End Rhy. Fig. 5

Gtrs. 4, 5 & 6: w/ Rhy. Figs. 5, 5A & 5B
E5 D/F# G5 A5 D5 G5 E5 N.C.

Un - til the time came to re - u - nite — us both, my spir - it came back down to me.

E5 D/F# G5 A5 D5 G5 E5 C5 G/B

I did - n't know — if I was a - live or dead as the oth - ers all joined in with me.

Interlude

Gtrs. 4 & 6: w/ Riffs E1 & E2 (2 times)
Gtr. 5: w/ Riff E
*E5 D/F# G5 E5

*Chord symbols reflect harmony implied by bass (next 16 meas.)

Gtrs. 4 & 6: w/ Riffs D & D1 (2 times)
Gtr. 5: w/ Riff F
D/F# Riff H G5 E5 D/F# G5 E5 End Riff H

Gtr. 7 (elec.)

mf
w/ dist.
P.M. - - - - -

P.M. - - - - - P.M. - - - - - P.M. - - - - -

Gtr. 7: w/ Riff H (last 2 meas.)

Riff I D/F# G5 E5 **End Riff I**

Gtr. 5

P.M. ---| P.M. -----|

9 7 10 7 9 9 10 7 10 9 7 9 9 9 9 9 7 10 9 10 7 4

Bridge

Gtrs. 3 & 6: w/ Riffs E1 & E2 (2 times)

Gtr. 5: w/ Riff E

E5 D/F# G5 E5

By luck, then the skir - mish start - ed and took the at - ten - tion a - way from me.

Riff J **End Riff J**

Gtr. 7

P.M. -----| P.M. -----| P.M. -----|

5 4 7 5 7 7 4 5 4 7 5 7 7 7 4 4 4 4 4 4 5 4 7 5 7 7 4

Gtr. 7: w/ Riff J

D/F# G5 E5

When they took their gaze from me was the mo - ment that I fled.

Gtrs. 4 & 6: w/ Riffs D & D1

Gtr. 5: w/ Riff F

Gtr. 7: w/ Riff H (last 2 meas.)

D/F# G5 E5

I ran like hell fast - er than the wind, but be - hind I did not glance.

Gtrs. 4 & 6: w/ Riffs G & G1

D/F# G5 E5

One thing that I did not dare was to look just straight a - head. _____

Riff K **End Riff K**

Gtr. 7

P.M. -----| P.M. -----| P.M. -----|

5 4 7 4 5 5 7 4 7 5 4 5 5 5 5 4 7 5 4 4 4 5 4 7 5 7

Gtr. 5

P.M. ---|

9 7 10 7 9 9 10 7 10 9 7 9 9 9 9 9 7 10 0 9

Guitar Solo

Gtrs. 4 & 6: w/ Rhy. Figs. 5A & 5B (2 times)
Gtrs. 5 & 7 tacet

E5 D/F# G5 A5 D5 G5 E5 N.C.

*Gtr. 8 (elec.)

*Gtr. 8 (elec.)

f
w/ dist.
□ - 1

4/5 7 7/9 7 9/10 7 7/5 7 5 7 5 7 5 7 7 (7)/2 0 0 0 0 0 0 0

*Adrian Smith

E5	D/F#	G5	A5	D5	G5
----	------	----	----	----	----

Musical notation for the guitar solo in "Wah-Wah" by The Ventures. The top staff shows the melody with a key signature of one sharp (F#) and a 4/4 time signature. It features eighth and sixteenth notes, triplets, and a "let ring" instruction. The bottom staff shows the fretboard positions for the solo, with numbers 12, 14, 15, and 16 indicating frets. It includes a "w/ wah-wah" instruction and a "let ring" instruction.

E5 C5 G/B E5 D/F#

[illegible]

G5	A5	D5	G5	E5	N.C.
----	----	----	----	----	------

Musical score for "The Wind" by John Cage. The score is written for a piano and a prepared piano. The piano part is marked "loco" and "rake - |". The prepared piano part is marked "rake - |" and "19 15 19 15 0 16". The score includes various musical notations such as notes, rests, and dynamic markings.

E5	D/F#	G5	A5
----	------	----	----

8va-----

Cantabile

D5 G5 E5 C5 G/B

8va-----

Guitar Solo

Gtr. 8 tacet

F#5

A5

D5

A5

*Gtr. 9 (elec.)

15ma-----

loco

P.H.-----

w/ bar-----

*Dave Murray

Rhy. Fig. 6

Gtrs. 5 & 10

E5

F#5

D5

End Rhy. Fig. 6

Gtrs.
F#5

D5

5

*

**T

12 10 9 10 11 9 10 9 11 9 9 (9)

14 14 17 1/2 14 17 14 16 14 17 1/4

14

*Switch to neck pickup.
 **T = Thumb on 6th string

F#5

Gtrs. 9 tacet

E#5

F#5

A5

D5

A5

E5

A5

Gtr. 4

[illegible]

Gtr. 6

Gtr. 6

The musical notation for guitar 6 consists of a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes a series of chords and melodic lines across four measures. The first measure shows a chord with notes F#, C#, and G#. The second measure shows a chord with notes F#, C#, and G#. The third measure shows a chord with notes F#, C#, and G#. The fourth measure shows a chord with notes F#, C#, and G#.

11
11
9

14
14
12

7
7
5

14
14
12

9
9
7

14
14
12

Gtr. 5

simile on repeat

P.M.

[illegible]

F#5

E5

F#5

A5

D5

A5

9/11 (11) 6 9 7 6 9 6 7

11 11 11 14 7 14
11 11 11 14 7 14
9 9 9 12 5 12

P.M. -----| P.M. -----| P.M. -----|

4 4 4 4 4 4 4 4 4 4 4 2 4 4 4 4 4 4 4 4 7 7 7 0 0 0 0 0 0 0 7 7 7
4 4 4 4 4 4 4 4 4 4 4 2 4 4 4 4 4 4 4 4 7 7 7 0 0 0 0 0 0 0 7 7 7

E5

A5

F#5

6 9 7 9 7 6 9

9 11

14 14 11
14 14 11
12 12 9

P.M. -----| P.M. -----|

2 2 2 2 2 2 2 2 2 2 7 7 7 4 4 4 4 4 4 4 4 4 4 4 4 0
2 2 2 2 2 2 2 2 2 2 7 7 7 4 4 4 4 4 4 4 4 4 4 4 4 0

Guitar Solo

Gtr. 4 tacet
E5

G5

C5

G5

*Gtr. 11 (elec.)
f w/ dist.
15 15 13 12 13 12 13 14 12 14 12 13 0 14 14 12 11 14 14 13 12 15 12 15 12 15 12

**Switch to neck pickup.

*Janick Gers
Rhy. Fig. 7

Gtr. 6

12 12 10 5 12 12 10

Gtr. 5

2 2 5 5

D5

G5

E5

15 15 14 12 12 12 15 14 12 15 12 15 14 12 14 12 14 13 12 14 12 15 12 15 13 12

***Switch to bridge pickup.

End Rhy. Fig. 7

7 7 5 12 12 10 7 12 12 10

7 7 5 5 2 2 0 2 0 0 2 0

let ring

Gtr. 6: w/ Rhy. Fig. 7 (3 times)
E5

G5

C5

G5

Gtr. 11

6

P.M. - - -

12 13 12 12 13 0 12 12 15 12 12

Gtr. 5

2 5 5

D5

G5

E5

6 5 6 10 7 X 7 8 10 8 10 8 12 8 10 8 10 8 12 8 X X 12 10 7 8 7 10 8 7 X 7 8 7 10 8 7 0 7

7 7 5 5 2 2 0 2 0 2 0 2 0

G5

C5

G5

4 (0) 5 0 5 (0)

P.M. - - -

2 2 2 2 2 2 2 2 X X 5 X X 5 3 3 3 3 3 3 3 X X 5 X X

Chorus

Gtrs. 4, 5 & 6: w/ Rhy. Figs. 5, 5A & 5B

Gtr. 11 tacet

E5 D/F# G5 A5 D5 G5 E5 N.C.



When you know that your time has come _ a - round, you know you'll be pre - pared for it.

E5 D/F# G5 A5 D5 G5 E5 C5 G/B

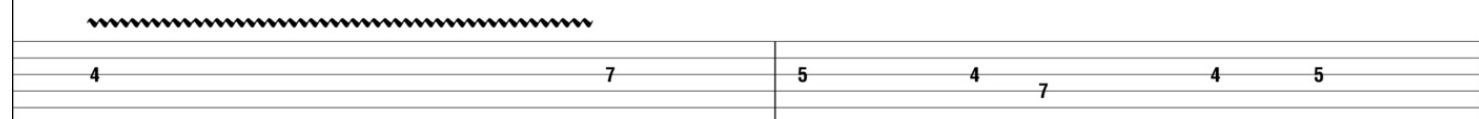


Say your last good - bytes to ev - 'ry - one and drink and say a prayer for it.

Interlude

E5 Gmaj7 Csus2 G⁶

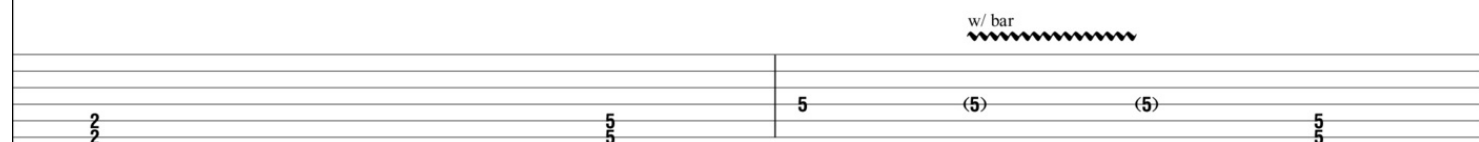
Gtr. 4 Riff L



Gtr. 6

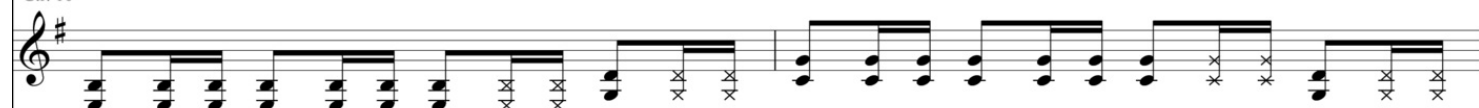


Gtr. 5

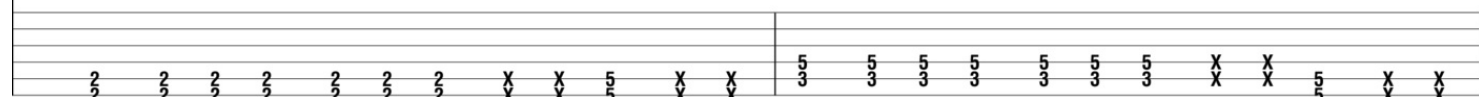


Rhy. Fig. 8

Gtr. 10



P.M. -----



D5 G5 E5 D5

4 7 5 7 5 7 7 9 9

7 7 5 12 12 10 9 9 7

7 7 5 5 2 2 (2) 0

End Rhy. Fig. 8

P.M. -----

7 7 7 7 7 7 7 X X 5 X X 2 2 2 2 2 2 2 2 2 2 0

Gtr. 10: w/ Rhy. Fig. 8 (2 1/2 times)
E5 Gmaj7 Csus2 G^b D5 G5 E5

End Riff L

Gtr. 4

4 7 5 4 7 4 5 4 7 5 7 5 4 7

Gtr. 6

9 12 12 14 14 7 12 9 9 7 9 7

Gtr. 5

2 2 5 5 (5) (5) 5 7 5 5 2 2 0

Gtr. 4: w/ Riff K
 Gtr. 5: w/ Rhy. Fig. 8 (1 1/2 times)
 E5

G5

C5

G5

D5

G5

Gtr. 11

Gtr. 6

E5

D5

E5

G5

C5

G5

D5

G5

E5

C5

G/B

Gtr. 12

Gtr. 6

Gtrs. 5 & 10

P.M. -----

Interlude

Gtrs. 4 & 6: w/ Riffs E1 & E2 (2 times)
Gtr. 5: w/ Riff E
Gtr. 11 tacet
E5

Gtr. 7: w/ Riff H

D/F# G5 E5 D/F# G5 E5

*Chord symbols reflect harmony implied by bass (next 24 meas.)

Gtrs. 4 & 6: w/ Riffs D & D1 (2 times)
Gtr. 5: w/ Riff F

Gtr. 5: w/ Riff I
Gtr. 7: w/ Riff K

D/F# G5 E5 D/F# G5 E5

When you're

Bridge

Gtrs. 4 & 6: w/ Riffs E1 & E2 (2 times)
Gtr. 5: w/ Riff E
E5

D/F#

G5

E5

ly - ing in your sleep and you're ly - ing in your bed, then you wake from your dreams to go danc-ing with the dead. When you're

Gtr. 7: w/ Riff H

D/F#

G5

E5

ly - ing in your sleep and you're ly - ing in your bed, and you wake from your dreams to go danc - ing with the dead.

Gtrs. 3 & 6: w/ Riffs D & D1 (2 times)
Gtr. 5: w/ Riff F
E5

Gtr. 5: w/ Riff I
Gtr. 7: w/ Riff K

Gtrs. 4 & 6: w/ Riffs E1 & E2 (2 times)
Gtr. 5: w/ Riff E

D/F# G5 E5 D/F# G5 E5

D/F# G5 E5 D/F# G5 E5 D/F# G5 E5

Gtr. 4

D/F# G5 E5 D5

Gtr. 6

Gtr. 7

P.M. -----|

Gtr. 5

P.M. ---|

P.M. -----|

Outro
Slower ♩. = 48

Gtr. 1: w/ Riff A

Gtr. 6: w/ Riff B (1 1/2 times)

Gtrs. 6 & 7 tacet

E5 D5 E5 D5 E5 D/F# D5 C5 D5

Gtr. 4

**

14 12 14 7 8 10 8 9 7 7 10 8 7

**Decrease vol. knob to 3/4 volume.

Gtr. 6

* 1/4

7 9 8 9 7 7 9

*Decrease vol. knob to 1/2 volume.

Gtr. 7

7 5 5 4 5

Gtr. 5

P.M. w/ bar

2 2 0 2 X X 7 5 9 7 (9 7)

Gtr. 1: w/ Riff C

E5 D/F# D5 A C D5 E5

Gtr. 4

9 7 7 10 7 10 8 10 8 9 7 7 10 8 7 9

Gtr. 5

w/ clean tone
w/ fingers

9 9 7 12 12 9 7 7 5 5 5 5 7 7 5 9 7

Gtr. 1: w/ Riff A
 Gtr. 4 tacet
 Gtr. 6: w/ Riff B (1st 4 meas.)
 E5 D/F#

D5

C5

D5

E5

To this day I guess I'll nev - er know just why they let me go.

Gtr. 5

D/F#

D5

A

C

D5

Em

rit.

But I'll nev - er go danc - ing no more 'til I dance with the _ dead.

Gtr. 1

rit.

Gtr. 6

rit.

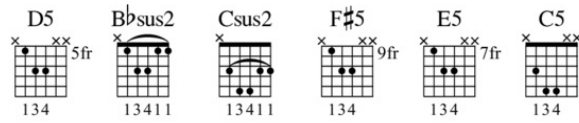
Gtr. 5

rit.

from *Fear of the Dark*

Fear of the Dark

Words and Music by Steve Harris



Intro
Fast ♩ = 157

**Dm

C

Gtr. 1 (dist.)

mf

TAB: 7 7 7 7 9 9 | 10 10 9 9 7 7 9 9 | 5 5 5 5 7 7 | 9 9 7 7 5 5 9 5

*Gtr. 2 (dist.)

mf

P.M. -----

TAB: 5 5 5 5 7 7 | 8 8 7 7 5 5 7 7 | 3 3 3 3 5 5 | 7 7 5 5 3 3 7 3

*Doubled throughout

**Chord symbols reflect overall harmony.

Am

G

TAB: 7 7 7 7 9 9 | 10 10 9 9 7 7 9 9 | 5 5 5 5 7 7 | 9 9 7 7 5 5 9 5

P.M. -----

TAB: 0 0 0 0 2 2 | 3 3 2 2 0 0 2 2 | 10 10 10 10 12 12 | 14 14 12 12 10 10 14 10

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Am F G7sus2

rit.

P.M. -----

rit.

A tempo

Gtr. 2 tacet

D5 Bb5 C5 Bb5 C5

Gtr. 1 tacet

Gtr. 4 (clean)

mf

Riff A

Gtr. 3 (clean)

mf

let ring throughout

Gtr. 1

D5 Bb5 C5

End Riff A1

Gtr. 4

Gtr. 3

End Riff A

Gtr. 3: w/ Riff A

D5 Bb5 C5 Bb5 C5

Gtr. 4

D5 Bb5 C5

Verse

Gtr. 3: w/ Riff A (1st 4 meas., 2 times)
Gtr. 4 tacet

D5 Bb5 C5 Bb5 C5

1. I am a man who walks a - lone. And when I'm walk - ing a dark

D5 Bb5 C5 Bb5 C5

road at night or stroll - ing through the park, —

D5 Bb5 C5 F5 G5

when the light — be - gins — to change, — I some - times feel a lit - tle

Gr. 3

5 7 5 7 5 7 5 7 | 1 3 1 3 1 3 1 3 | 3 5 3 5 3 5 3 5 | 3 5 3 5 5 7 5 7

Gr. 3: w/ Riff A (last 4 meas.)

D5 Bb5 C5

strange, a lit - tle anx - ious when it's dark. — Fear of the dark, —

Chorus

Bb5 C5 D5 C5

— fear of the dark. — I have a con -

Gr. 3 Riff B End Riff B

1 3 1 3 1 3 1 3 | 3 5 3 5 3 5 3 5 | 5 7 5 7 5 7 5 7 | 3 5 3 5 3 5 3 5

Bb5 F5 G5 D5

- stant fear that some - thing's al - ways near. Fear of the dark, —

1 3 1 3 1 3 1 3 | 3 5 3 5 5 7 5 7 | 5 7 5 7 5 7 5 7 | 5 7 5 7 5 7 5 7

Gtr. 3: w/ Riff B

Bb5 C5 D5 C5

fear of the dark. I have a

Bb5 F5 G5 D5

pho - bi - a that some - one's al - ways there.

Gtr. 3

1 3 1 3 1 3 1 3 3 5 3 5 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

Gtr. 1

12

Gtr. 2

5

Interlude

Faster ♩ = 203

Gtr. 3 tacet

D5

Bbmaj7

Gtr. 1

Riff C

(12) 12 14 14 12 12 14 14 12 12 14 12 12 14 14 12 12 14 14

Gtr. 2

Riff C1

(5) 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5 7 7 5 5 7 7

D5

— when you're search - ing for the light? — Some-

Gtr. 2: w/ Rhy. Fig. 1

(5)
3 2 1

5

7
7
5

7
7
5

7
7
5

Bb5 C5

- times when you're scared ___ to take a look ___ at the cor - ner of ___ the room -

D5 Bb5

— you've sensed that some - thing's watch - ing you. Fear of the dark, -

Gtr. 2

(5)
3 2 1

5

7
7
5

7
7
5

3
3
1

Chorus

Bb5 C5 D5 C5 Bb5

— fear of the dark. — I have a con -

Rhy. Fig. 2 End Rhy. Fig. 2

(3)
3 1

5

7
7
5

5

3
3
1

F5 G5 D5 Bb5

- stant fear that some - thing's al - ways near. Fear of the dark, _

*T = Thumb on 6th string

Gtr. 2: w/ Rhy. Fig. 2

C5 D5 C5 Bb5

— fear of the dark. — Have a pho -

F5 G5 D5

- bi - a — that some - one's al - ways there. — 3. Have _

Gtr. 2

T = Thumb on 6th string

Verse

D5 Bb5 C5 D5 C5 D5

— you ev - er been a - lone at night, — thought you heard foot - steps be - hind _

Bb5 C5 D5

— and turned a - round — and no one's there?

Rhy. Fig. 3

Bb5 C5 F5 G5 D5

And as you quick - en up your pace — you find it hard — to look — a - gain —

End Rhy. Fig. 3

Bb5 C5 Bb5

— be - cause you're sure there's some - one there. Fear of the dark, —

Gtr. 2

Rhy. Fill 1 End Rhy. Fill 1

*Gtr. 5 (dist.)

Rhy. Fill 1A End Rhy. Fill 1A

mf

*Doubled throughout

Chorus
Half-time feel

Bb5 C5 D5 C5

— fear of the dark. — I have a con -

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

(3) 3 3 3 3 3 7 7 7 7 7 7 5 5 5 5 5 5

1 1 1 1 1 5 5 5 5 5 5 5 5 5 5 5 5 5

(1) 1 1 1 1 1 5 5 5 5 5 5 5 5 5 5 5 5 5

Bb5 F5 G5 D5

- stant fear that some - thing's al - ways near. Fear of the dark, -

Rhy. Fig. 4

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

3 3 3 3 3 7 7 7 7 7 7 7 7 7 7 7 7 7

1 1 1 1 1 5 5 5 5 5 5 5 5 5 5 5 5 5

Rhy. Fig. 4A

T -----

1 1 1 1 1 7 7 7 7 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Bb5 C5 D5 C5

— fear of the dark. — Have a pho -

End Rhy. Fig. 4

P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4

End Rhy. Fig. 4A

To Coda ⊕

End half-time feel

Bb5 F5 G5 D5

- bi - a — that some - one's al - ways there.

P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4

(2nd time, cont. in slashes)

Interlude

Gtr. 1: w/ Riff C (1 7/8 times)
Gtr. 2: w/ Riff C1 (1st 6 meas.)
Gtr. 5: tacet

D5

Bbmaj7



C6sus2

D5



1.

2.

Gtr. 1: w/ Fill 1

E5

F5

G5

F5

E5

D5

F5

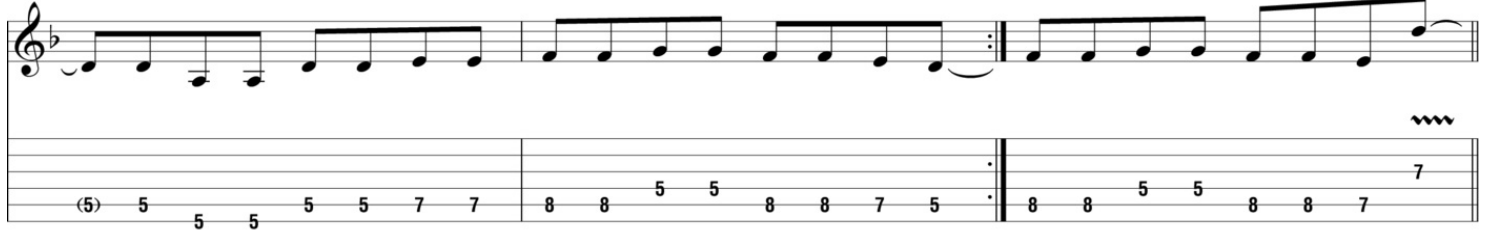
G5

F5

E5

D5

Gtr. 2



Interlude

Half-time feel

D5

Bb5

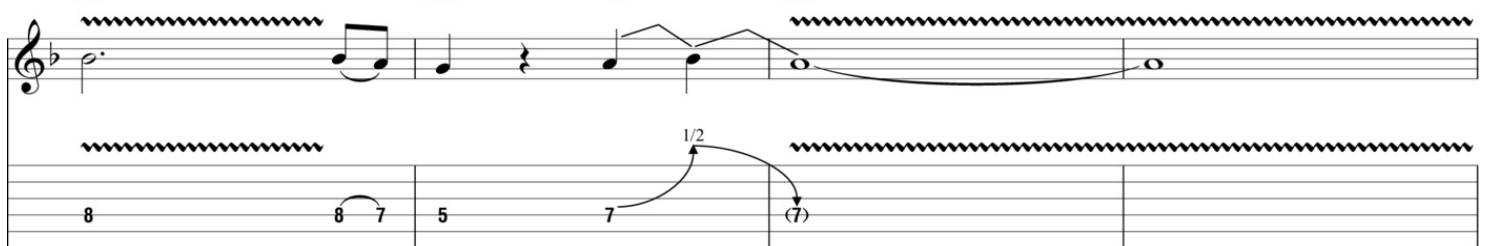


G5

Bb5

C5

D5



Bb5



G5 Bb5 C5 D5

8 8 7 5 5 7 7

Bb5

7 7 7 5 6 8 6 5 7 7 5

G5 C5 D5

6 8 6 5 7 5 7 8 7 7

Bb5

7 7 7 5 6 8 6 5 7 7 5

G5 C5 D5

6 8 6 5 7 5 7 5 7 7

(cont. in slashes)

Guitar Solo

**D5

Rhy. Fig. 5

Gtr. 2

*Gtr. 6 (dist.)

****sva*

loco

P.H.

*Janick Gers

Pitch: C

***Applies to P.H. only.

Riff D

Gtr. 5

P.M.

**See top of first page of song for chord diagrams pertaining to rhythm slashes.

Bbsus2

Csus2

D5

End Rhy. Fig. 5

*steady
gliss.*

End Riff D

Gtr. 2: w/ Rhy. Fig. 5

Gtr. 5: w/ Riff D

D5

Gtr. 6 *sva*

loco

B \flat sus2

Csus2

10 (10)

13 13 12 12 (12) 10 12 10 12 10 12 10 12 11 10 8

D5

*Gtr. 7

delta va

f

14

*Dave Murray

Gtr. 6

10 8 10 10 (10) 3

Gtr. 6 tacet

F \sharp 5

Rhy. Fig. 6

Gtr. 2

(17) 17 17 16 17 16 14 16 14 17 15 14 17 15 14 17

Gtr. 7

(17) 17 17 16 17 16 14 16 14 17 15 14 17 15 14 17

Riff E

Gtr. 5

2 4 4 2 4 2 4 4 2 4

F#5

8va -----

Gtr. 7

8va -----

loco

D5

E5

F#5

Gtr. 2

Gtr. 5

P.M. -----

Interlude

Gtrs. 5 & 7 tacet

D5

Riff F

Gtr. 2

Bb5

Gtr. 2

G5

A5

D5

Gtr. 1

Rhy. Fig. 7

Screamed: Ow. _

End Rhy. Fig. 7

Chorus

Gtr. 2: w/ Riff F (1 3/4 times)

D5



Fear of the dark. _____

Bb5



Fear of the dark. _____

G5

A5

Gtr. 1: w/ Rhy. Fig. 7

D5



Fear of the dark. _____

Fear of the dark. _____



Fear of the dark. _____

Bb5



Fear of the dark. _____

G5

A5

Gtr. 1: w/ Rhy. Fig. 7 (1st meas.)

D5

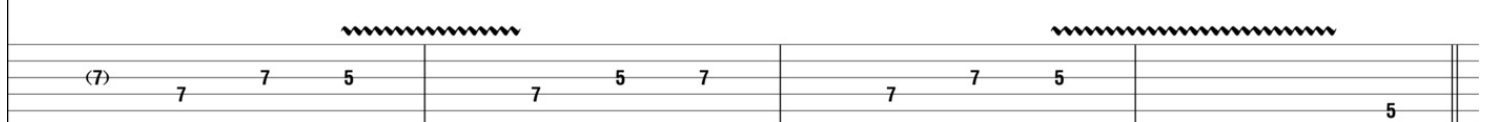
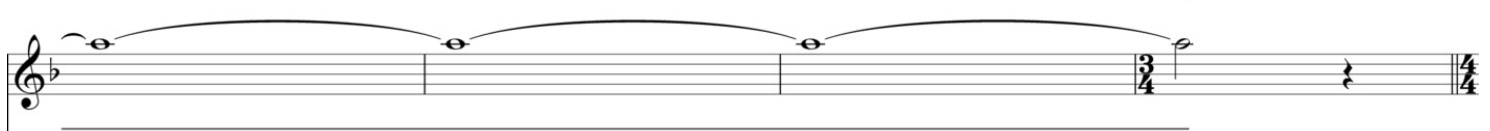


Fear of the dark. _____

Fear of the dark. _____

D5

End half-time feel



Interlude

Faster $\text{♩} = 211$

Gtrs. 1 & 2: w/ Riffs C & C1 (1 7/8 times)

D5 B♭maj7 C6sus2

1. 2.

Gtrs. 1 & 2: w/ Fills 1 & 1A

4. Watch

Verse

Gtr. 1: w/ Rhy. Fig. 3 (last 4 meas.)

D5 B♭5 C5 F5 G5 D5

- ing hor-ror films _ the night _ be - fore, _ de - bat - ing witch-es and _ folk - lore, _

Gtr. 1: w/ Rhy. Fig. 3 (1 3/8 times)

B♭5 C5 D5

_ the un - known trou-bles on _ your mind. _

B♭5 C5 F5 G5 D5

May - be your mind _ is play-ing tricks. You sense and sud-den - ly _ eyes fix _

D.S. al Coda

Gtrs. 2 & 5: w/ Rhy. Fills 1 & 1A

B♭5 C5 B♭5

_ on danc - ing shad-ows from _ be - hind. _ Fear of the dark, _

Coda

D5

Gtr. 5 $\text{~}\text{~}\text{~}$

B♭sus2

$\text{~}\text{~}\text{~}$

C5

$\text{~}\text{~}\text{~}$

Fear of the dark, _ fear of the dark. _

Gtr. 2

P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4

7	7	7	7	7	7	3	3	3	3	3	3	5	5	5	5	5	5
7	7	7	7	7	7	3	3	3	3	3	3	5	5	5	5	5	5
5	5	5	5	5	5	1	1	1	1	1	1	5	5	5	5	5	5

Interlude

Slower ♩ = 145

Gtrs. 3 & 4: w/ Riffs A & A1

Gtrs. 2 & 5 tacet

D5

Bb5

C5

Bb5

C5

The musical score for "Let Ring" by John Cage is presented in two systems. The first system features a piano part on a grand staff (treble and bass clefs) and a maracas part on a single staff. The piano part begins with a whole note chord consisting of the notes C4, E4, G4, and Bb4, which is sustained throughout the piece. The maracas part consists of a single rhythmic pattern: a quarter note followed by an eighth rest, repeated. The second system features a maracas part on a single staff and a piano part on a single staff. The maracas part continues with the same rhythmic pattern. The piano part begins with a whole note chord consisting of the notes C4, E4, G4, and Bb4, which is sustained throughout the piece. The score is written in 3/4 time and is in the key of C major.

D5

Bb5

C5

Outro-Verse

Gtr. 3: w/ Riff A (1st 2 meas.)

D5

Bb5

5. When I'm walk - ing a dark _____

C5

F5

G5

D5

rit.

road, I am a man who walks a - lone.

Gtr. 3

rit.

from *The Number of the Beast*

Hallowed Be Thy Name

Words and Music by Steve Harris

Intro

Moderately slow ♩ = 80

**Em

Riff A1

End Riff A1

*Gtr. 2

mf
w/ fingers

T	12	10	8	7	8	7	5	7	12	10	8	7	8	7	5	4
A																
B	10	9	7	5	7	5	3	5	10	9	7	5	7	5	3	2

*Two gtrs. (clean elec. & acous.) arr. for one

Riff A

End Riff A

Gtr. 1 (elec.)

****mp*
w/ dist.

T																
A																
B	0								0							

***Start w/ vol. knob at half volume.

**Chord symbols reflect overall harmony.

Verse

Gtrs. 1 & 2: w/ Riffs A & A1

Gtr. 1: w/ Riff A (4 times)

Gtr. 2: w/ Riff A1 (5 times)

Em

1. I'm wait-ing in my cold cell when the bell be-gins to chime.

Re-flect-ing on my past life, and it does-n't have much time. 'Cause at

Gtr. 2: w/ Riff A1 (last meas., 2 times)

five o'-clock they take me to the gal-lows pole. The

Gtr. 1

Gtr. 2: w/ Riff A1
C D Em

sands of time — for me are run - ning low, _____

*Vol. swell to full vol.

Interlude
E5 C5

Gtr. 4 (elec.) **Riff B** **End Riff B**

f
w/ dist.

13 13 12 10 12 10 12 10 13 13 12 10 12 10 12 11

Gtr. 5 (elec.) **Riff B1** **End Riff B1**

f
w/ dist.

14 (14) 12 11 12 11 14 11 14 (14) 12 11 12 11 14 13

Gtrs. 1 & 3 **Rhy. Fig. 1

mf
P.M. -----| P.M. -----| P.M. -----| P.M. -----|

0 0 0 0 9 7 9 7 0 0 0 0 9 7 9 7 3 3 3 3 5 5 5 3 3 3 3 5 5

**Gtr. 3 (elec.) w/ dist.
Composite arrangement

Gtrs. 4 & 5: w/ Riffs B & B1 (2 times)

D5

E5

run - ning

Gtrs. 1 & 3

End Rhy. Fig. 1

P.M. -----| P.M. -----| P.M. -----|

5 5 5 5 7 7 5 5 5 5 7 7 0 0 0 0 9 5 4 5 5 4 5

Gtrs. 1 & 3: w/ Rhy. Fig. 1

Gtrs. 4 & 5: w/ Riffs B & B1 (last meas., 2 times)

C5

D5

E5

low. _____ Yeah! _____

Gtrs. 1 & 3

Em Riff C

C

End Riff C

7 4 5 4 5 7 5 4 4 5 4 5 4 7 7 4 7 4 5 4 5 4 5 4 5 4 7

D

1. Em

2. Em

B5

7 4 5 4 5 7 5 4 4 5 4 5 4 7 7 4 7 4 5 4 5 4 5 4 5 4 7 (7) 7 4 7 4 5 4 5 4 5 4 5 4 0 9

Verse

E5 N.C. G5 C5 N.C. A5

2. When the priest comes to read me the last rites, take a look through the bars at the last sights

9 7 5 5 7

D5 N.C. B5 E5 B5 C5

of a world that has gone ver - y wrong for me. ____

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, and F#5. The guitar line in the second staff has a quarter rest, followed by a half note G4, and then a triplet of eighth notes G4, A4, B4. The bass line in the third staff has a quarter rest, followed by a half note G4, and then a triplet of eighth notes G4, A4, B4.

E5 N.C. G5 C5 N.C. A5

Can it be that there's some sort of er - ror? Hard to stop ____ the sur-mount - ing ter - ror.

The second system of music continues the vocal line with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, and F#5. The guitar line has a quarter rest, followed by a half note G4, and then a triplet of eighth notes G4, A4, B4. The bass line has a quarter rest, followed by a half note G4, and then a triplet of eighth notes G4, A4, B4.

D5 N.C. B5 E5 B5 C5

Is it real - ly the end, not some ____ cra - zy ____ dream? ____

The third system of music features a vocal line in treble clef with a key signature of one sharp (F#). The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, and F#5. The guitar line in the second staff has a quarter rest, followed by a half note G4, and then a triplet of eighth notes G4, A4, B4. The bass line in the third staff has a quarter rest, followed by a half note G4, and then a triplet of eighth notes G4, A4, B4.

E5 C5

Some-bod - y, please, tell me that I'm dream - ing. It's not eas - y to stop ____ from scream - ing, the

Rhy. Fig. 2

The fourth system of music features a vocal line in treble clef with a key signature of one sharp (F#). The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, and F#5. The guitar line in the second staff has a quarter rest, followed by a half note G4, and then a triplet of eighth notes G4, A4, B4. The bass line in the third staff has a quarter rest, followed by a half note G4, and then a triplet of eighth notes G4, A4, B4.

D5 E5 B5 C5

words es - cape — me when I try to speak.

End Rhy. Fig. 2

P.M. - - - P.M. - - -

7 5 5 5 7 5 7 7 5 5 7 7 9 7 4 2 3 2 3 2 0 5 4 7 5

Gtrs. 1 & 3: w/ Rhy. Fig. 2

E5 C5

Tears flow, but why — am I cry - ing? Af - ter all, — I'm not a - fraid of dy - ing.

D5 E5 B5 C5

Don't I be - lieve that there nev - er is — an end? —

Interlude

Gtrs. 1 & 3: w/ Riff C (4 times)

Em C D Em

Gtr. 3

Riff D1

Gtr. 1

Riff D

C

End Riff D1

7 4 5 4 4 5 4

7 4 5 4 5 4 7 4 5 4 5 4

End Riff D

3 4 5 4 4 5 4

3 4 5 4 5 4 3 4 5 4 5 4

Em

D

5 5 7 4 7 4 7

5 7 4 7 4 7 5 7 4 7 4 7

7 4 5 4 5 4

7 4 5 4 5 4 7 4 5 4 5 4

C

*D

5 5 7 4 5 5 4 7

5 7 4 7 4 7 5 7 4 7 4 7

3 4 5 4 4 5 4

3 4 5 4 5 4 3 4 5 4 5 4

*2nd time, on beat 4 1/2

Verse

E5

C5

Gtrs.
1 & 3

Rhy. Fig. 3



D5

E5



End Rhy. Fig. 3



Gtrs. 1 & 3: w/ Rhy. Fig. 3 (3 times)

C5



D5

E5



C5

D5

E5



C5



D5

E5



Interlude

Gtrs. 1 & 3: w/ Riffs D & D1 (1 3/4 times)

Em D C D Em D C

Gtr. 3

D E5 Riff E

let ring -----| let ring -----|

Em C5 D5 E5
Gtrs. 1 & 3 Double-time feel
Rhy. Fig. 4
Play 4 times

P.M. --- P.M. --- P.M. --- P.M. ---

D5

let ring --- P.M.

P.M. --- P.M. --- P.M. --- P.M. ---

E5
End Rhy. Fig. 4

let ring --- P.M.

P.M. --- P.M. --- P.M. --- P.M. ---

Gtrs. 1 & 3: w/ Rhy. Fig. 4 (last 3 meas.)
D5
*Gtr. 6 (elec.)

f
w/ dist.
P.S.

Guitar Solo
Gtrs. 1 & 3: w/ Rhy. Fig. 4 (2 times)
E5


The musical score for "The Bird Song" by John Cage is presented in two staves. The top staff is for the piano, featuring a treble clef and a key signature of one sharp (F#). The bottom staff is for the guitar, featuring a bass clef. The piano part begins with a melodic line in the right hand, marked "loco" and "8va", indicating a rapid, high-pitched sequence. This is followed by a series of chords and a final melodic phrase. The guitar part begins with a bass line, marked "loco" and "8va", indicating a rapid, high-pitched sequence. This is followed by a series of chords and a final melodic phrase. The score is divided into two measures, with a double bar line separating them. The first measure contains the initial melodic and bass lines, while the second measure contains the final melodic and bass lines. The piano part is marked with a "3" below the first measure, indicating a triplet. The guitar part is marked with a "3" below the first measure, indicating a triplet. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

[illegible]

*Gtr. 7 (elec.)
 f
 w/ dist.
 1 hold bend T
 15 18 15 (15) 12 14 (14)
 12 14 12 0 12 12 14 12 14 14 (14) (14) 0 0
 let ring ---

- 132 -

Gtr. 7 *8va* -



The notation for Guitar 7 is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 4/4. The solo begins with a dashed line indicating an octave shift up two octaves ('8va -'). The melody consists of eighth-note pairs, often beamed together, with some triplets and sixteenth-note runs. The solo concludes with a 'loco' section. Below the staff, a sequence of fret numbers is provided for each note: 17 14, 15, 19 14, 15, 17 14, 15, 19 14, 15, 17 14, 15, 19 14, 15, 17 14, 15, 19 14, 15, 19 14, 15, 17 14, 15, 19 14, 15, 14, 15, 15, 15, 12, 12. A 1/4 note value is indicated above the final '12'.

8va -

The musical score consists of a single melodic line in treble clef with a key signature of one sharp (F#). The melody is written on a single staff. It begins with a triplet of eighth notes (F#, A, C) marked with a '+' sign. This is followed by a series of sixteenth notes, also marked with '+' signs, grouped in pairs. The melody then transitions to a 'loco' section, indicated by the word 'loco' above the staff. The 'loco' section features a series of sixteenth notes, followed by a series of eighth notes, and ends with a series of sixteenth notes. Below the staff is a fretboard diagram with six strings. The fret numbers are: 10 12 19 10 12 20 10 12 19 10 12 17 10 12 19 10 12 17 10 12 15 10 12 14 10 12 15 10 12 10 10. The diagram also includes a series of curved arrows indicating fingerings: 1, 1 1/2, 1 1/2, 1 1/2. The fret numbers 15, (15), 17, (17), and (17) are also present.

G5

The image shows musical notation for guitar and bass. The guitar part (Gtr. 7) is in treble clef with a key signature of one sharp (F#). It features a triplet of eighth notes on the first string, followed by a quarter rest and a half rest. The bass part is in bass clef and shows three measures, each containing a half note with a flat (Bb) and a 1 1/2 measure rest.

[illegible]

Grtr. 3

D E5 B5 C5

10 7 9 7 9 10 9 7 7 9 7 9 7 10

9 4 3 2 3 2 0 5 4 7 5

Outro
E5 C5

Yeah, _____ yeah, _____ yeah. _____

Gtrs. 1 & 3

The musical notation for Guitars 1 and 3 consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of chords and melodic fragments. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a sequence of chords and melodic fragments. The notation includes various symbols such as 'X' and '*' indicating specific notes or techniques.

[illegible]

End double-time feel

C5

D5

Yeah, _____ yeah, _____ yeah. ____

Hal - lowed ____ be Thy

Gtr. 3: w/ Riff E (2 times)

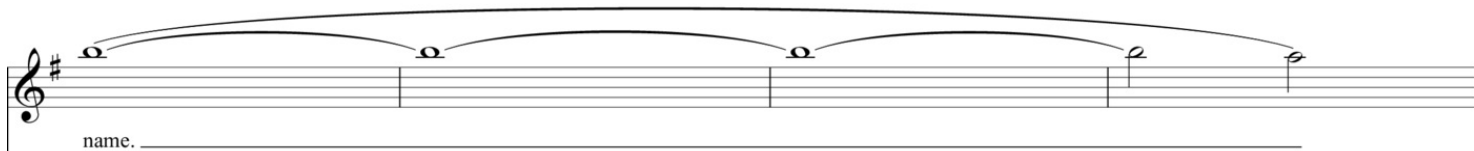
E5

A5

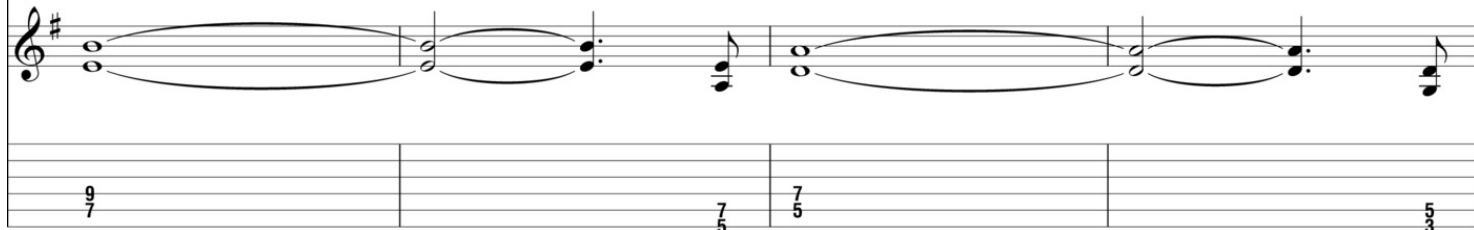
D5

G5

name. _____



Gtr. 1



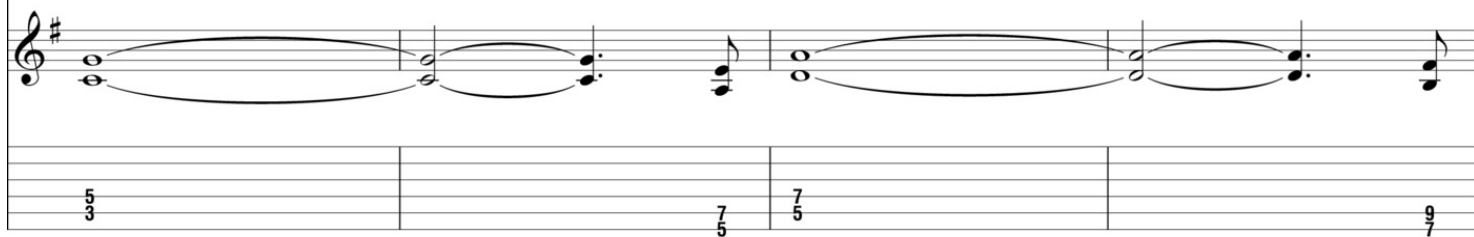
C5

A5

D5

B5

Yeah! _____



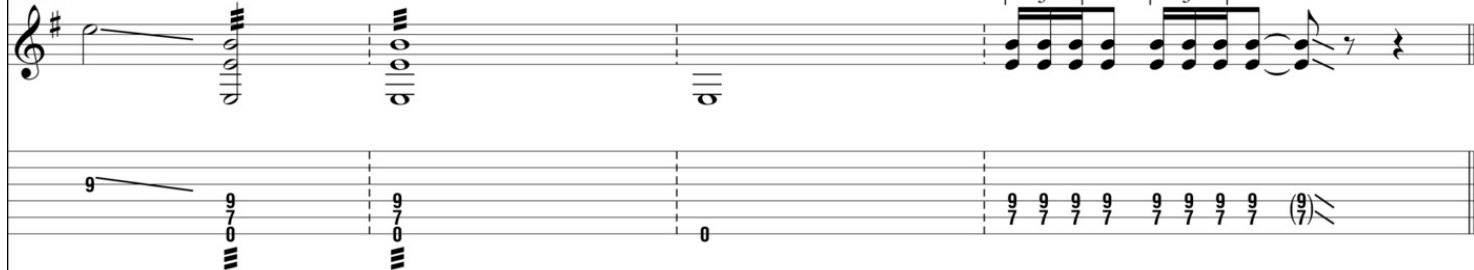
Free time

E5

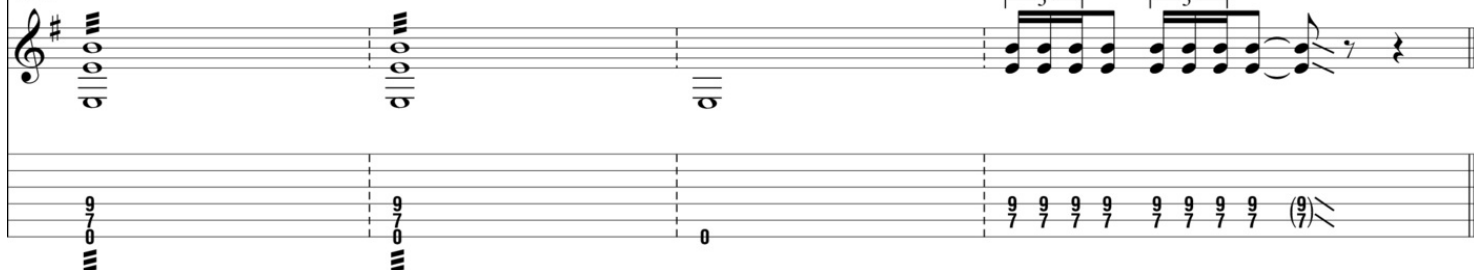
N.C.



Gtr. 3



Gtr. 1



from *Iron Maiden*

Iron Maiden

Words and Music by Steve Harris



Intro

Very fast ♩ = 206

*Am7

Riff A

End Riff A

Gtr. 1 (dist.)

mf

let ring -----

TAB

2	2	0	2	0	5	5	7	4	5
---	---	---	---	---	---	---	---	---	---

*Chord symbols reflect overall harmony.

1. 2.

Gtr. 1: w/ Riff A

Oh, — yeah.

Riff B

End Riff B

Gtr. 2 (dist.)

mf

let ring -----

TAB

1	1	0	1	0	2	0	4	2	0	3	(0)	4	2	0	3
---	---	---	---	---	---	---	---	---	---	---	-----	---	---	---	---

Gtr. 2: w/ Riff B

2nd time, Gtr. 1: w/ Riff A

Am7

Gtr. 1

mf

let ring -----

TAB

2	2	0	2	0	5	5	5	7	4	5
---	---	---	---	---	---	---	---	---	---	---

Am7/G

mf

let ring -----

TAB

2	2	0	2	0	5	5	7	4	5	5
---	---	---	---	---	---	---	---	---	---	---

Verse

A5

G

1., 3. Won't you come_ in - to ____ my room?_ I wan-na show you all ____ my wares. _

Gr. 1

let ring -----|

2 2 2	2	X X X	12 12 12 12 13 12 X X	12 12 12
0 0 0 0	0 0	X X X	12 12 12 12 12 12 X X	12 12 12

Gr. 2

P.M. P.M.

2 2 X	2 X X 2	4 4 X 4 X X	4 X X 4	5
0 2 2 2 X 0	2 X X 2 2	5 5 X 5 X X	5 X X 5	5

A5

G

I just want_ to see ____ your blood. I just want_ to stand __ and stare. _

let ring -----|

2 2	2	X X X	12 12 12 12 X 13 12 X X	12 X 12	12
0 0 0 0	0 0	X X X	12 12 12 12 X 12 X X	12 X 12	12

Rhy. Fig. 1

End Rhy. Fig. 1

X X 2	X 2 X X	2 X X 2	2	X X 4 X X 4 X X	4 X X 4	5
X X 2 X X	2 X X 2	2		X X 5 X X 5 X X	5 X X 5	5

Gr. 2: w/ Rhy. Fig. 1 (2 times)

A5

G

See the blood _ be - gin _ _ _ to flow _ _ as it falls _ _ up - on _

Gr. 1

let ring ---- | let ring ---- |

0	2	2	0	0	2	0	2	2	X	0	0	12	12	12	12	12	X	13	X	X
0	2	2	0	0	2	0	2	2	X	0	0	12	12	12	12	12	X	12	X	X

A5

_ the floor. _ I - ron Maid - en can't _ be fought, _

let ring ----- |

12	X	12	12	2	2	2	2	0	12
12	X	12	12	2	2	2	2	0	12

To Coda

G

I - ron Maid - en can't _ be sought. _

12	12	12	12	X	13	X	12	12	12	12
12	12	12	12	X	12	X	12	12	12	12

Interlude

Gr. 1: w/ Riff A (2 times)

Gr. 2: w/ Riff B (2 times)

Am7

Am7/G

- - - -

Chorus

C5 G D A5

Oh, well, — wher-ev - er, wher-ev - er you are —

Gr. 3 (dist.)

mf

Rhy. Fig. 2 End Rhy. Fig. 2

Gr. 1

Rhy. Fig. 2A End Rhy. Fig. 2A

Gr. 2

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (3 times)

C5 G D A5

I - ron Maid - en's gon-na get — you, no mat - ter how far.

Gr. 3

C5 G D A5

See the blood _ flow, watch-ing it _ shed up a - bove _ my head. _

(12)(12)

C5 G D A5

I - ron Maid - en wants _ you for dead.

tr

tr

(10) (10) \ 5 7 (5) 7

Interlude

Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Riff B (2 times)

Gtr. 3 tacet

Am7 Am7/G

(7) \

Verse

Gtr. 2: w/ Rhy. Fig. 1 (4 times)

A5

G

2. Won't you come _ in - to _ my room? _ I wan-na show you all _ my wares. _

Gtr. 1

let ring - - - - -

2 2 2 0 0 12 12 12 12 12 X X 12 X X 12 12

A5

G

I just want _ to see _ your blood. I just want _ to stand _ and stare. _

let ring - -

2 2 2 0 2 2 0 0 12 12 12 12 X 13 12 X X 12 12 12 12 12 12

A5 G

See the blood _ be - gin _ to flow _ as it falls _ up - on _ the floor. _

let ring - 1

A5 G

I - ron Maid - en can't _ be fought, _ I - ron Maid - en can't _ be sought. _

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (3 times)

C5 G D A5

Oh, well, _ wher-ev - er, wher-ev - er you are _

Gr. 3

C5 G D A5

I - ron Maid - en's gon-na get _ you, no mat - ter how far.

C5 G D A5

See the blood _ flow, watch-ing it _ shed up a - bove _ my head. _

Free time

C5 Gtr. 3 tacet G D

I - ron Maid - en wants _ you for dead.

rit.

Gtr. 3

rit.

Rhy. Fig. 2

Gtr. 1

rit.

Rhy. Fig. 2A

Gtr. 2

rit.

Interlude
Faster ♩ = 284

Am7
 Riff C

Dm

End Riff C

Gtr. 1

0 2 3 0 0 2 3 0 2 3 0 2 4

Gtr. 2

2

Gtr. 1: w/ Riff C

Am7

Dm

Play 3 times

Gtr. 3

18 18 17 15 15 17 17 14 16 17 15 17 18

Gtr. 2

15 15 13 12 12 13 14 10 12 14 12 13 15

Am7

Gtr. 3

Gtr. 1

Gtr. 2

Breakdown

Gtrs. 1 & 3 tacet

E5 D5 C5 D5 C5 D C

(Bass & drums)

Play 3 times

Gtr. 1

Gtr. 2

fdbk.
don't pick

Interlude

Slower ♩ = 204

Gtr. 1: w/ Riff A (8 times)

C

Gtr. 2

3rd time, D.S. al Coda

Gtr. 2: w/ Riff B (2 times)

Am7

Play 3 times

⊕ Coda

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (3 1/4 times)

C5

G

D

A5

C5

G

D

A5 C5 G

far. See the blood _ flow, watch - ing it _ _ shed

8va ----- 1

w/ bar

(15) (15)

-1 1/2

D A5 C5

up a - bove _ my head. _ _ I - ron Maid - en

8va ----- 1

fdbk.

grad. bend

17 20 19 17 20 19 17 20 19 17 20

0

Outro
Free time

Gtr. 3 tacet
G

rit.

wants _ you for Screamed: dead. _ _ _

Gtr. 2

rit.

let ring - -----

2 3 2 3 2

Gtr. 1

rit.

(2)

2 14 14 14 X X
 2 14 14 14 X X
 0 12 12 12 X X

Gr. 3

19 (19) 20 17 20 17 17 20 17 20 19

Gr. 2

14 14 12 14 14 12 12

Gr. 1

2 2 2 2 2 2 2

(cont. in slashes)

*A5

Gtr. 1

Sheet music for guitar parts 1, 2, and 3. Part 1 (Gtr. 1) features a treble clef and a single note with a long sustain. Part 2 (Gtr. 2) features a treble clef and a chord with a long sustain. Part 3 (Gtr. 3) features a treble clef and a melody with various techniques including bends, holds, and a triplet. The score includes a key signature of one sharp (F#) and a common time signature (C).

Yeah, _____

let ring — hold bend 19 17 19 20 20 20 19 20 20 19 20 20

14 14 12 14 14 12

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Continuation of the musical score for guitar parts 1, 2, and 3. Part 1 (Gtr. 1) features a treble clef and a single note with a long sustain. Part 2 (Gtr. 2) features a treble clef and a melody with various techniques including bends, holds, and a triplet. The score includes a key signature of one sharp (F#) and a common time signature (C).

yeah. _____

loco w/ bar 20 19 20 19 (19)

(14) 14 12 (14) 14 12 (14) 14 12

C Csus4 C5 C Csus4

I need - ed time to — think, to get the mem - 'ries

P.M. -----

D5 D Dsus4

from my mind. — What did I

P.M. -----

End Rhy. Fig. 1

Gr. 1: w/ Rhy. Fig. 1 D5 D Dsus4 D5 C Csus4

see? Can I — be - lieve — that what I

C5 C Csus4 D5 D Dsus4

saw that — night was real and not just fan - ta - sy? — 2. Just what I

Verse

Gr. 1: W/ Rhy. Fig. 1 (1 5/8 times) D5 D Dsus4 D5

saw in my old dreams,

Rhy. Fig. 2

Gr. 2 (dist.)

mf

P.M. -----

C Csus4 C5 C Csus4

were they re - flec - tions _ of _ my warped mind star - ing

P.M. -----

D5 D Dsus4

back at me? 'Cause in _ my

P.M. -----

End Rhy. Fig. 2

Gr. 2: w/ Rhy. Fig. 2 (1st 7 meas.)

D5 D Dsus4 D5 C Csus4 C5

dreams it's al - ways there, the e - vil face that _ twists _ my

C Csus4 D5 D

mind and brings me to de - spair. _ Yeah! _

Gr. 1

Rhy. Fig. 3

*Gtrs. 1 & 2

P.M. ----- P.M. -- P.M. -- P.M. -- P.M. --

Interlude

D5

End Rhy. Fig. 3

(Gr. 2, cont. in slashes)

*D5
Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 2

(cont. in notation)

Gtr. 1

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Verse D5

3. Night was black, was no use hold - ing back 'cause I just
4. Torch - es blazed and sa - cred chants were praised as the
can't go on, I must in - form the law. Can they

Gtrs. 1 & 2

P.M. -- - P.M. P.M. -- - P.M. let ring - - P.M. -- - P.M. P.M. -- -

C5 G D5

had to see, was some - one watch - ing me? _____
start to cry, _____ hands held to the sky. _____
still be real or just some cra - zy dream? _____ But

let ring -- - P.M. -- - P.M. -- -

In the mist, dark fig - ures move and twist. Was all
In the night, the fires are burn - ing bright. The rit - u - al
I feel drawn to - wards the chant - ing hordes, seem to

let ring - - P.M. P.M. -- - P.M. P.M. -- - let ring - - P.M. -- - P.M. P.M. -- -

C/E F5 C/E F5 C/E Bb5
End Rhy. Fig. 5

P.M.-----

(12) (14) (12) (10) (12) (10) 9 (9) 6 15 (17) (15) (18)

F5 C/E F5 C/E F5 C/E Bb5

grad. bend 1 1 1/2 1 1/2

(15) (17) (15) (18) 18 15 (18) (15) (13) (15)

F5 C/E F5 C/E F5 C/E Bb5

3

15 (17) (15) (14) (15) (14) (12) (14) (12) (10) (12) (10) 9 (10) 12 10 9 10 14 13

Gtrs. 1 & 2 P.M.----- P.M.----- (cont. in notation)

F5¹ D5^x C5^{viii}

8va-----

15 13 15 18 17 15 17 18 17 15 18 20 20 (20) 18 20 (20)

Interlude

Gtr. 3 tacet

N.C.

C

Bb5 N.C.

G5

F5

Gtrs. 1 & 2

10 12 12 10 12 10 12 10 12 11 10 10 10 10 8 8 6 8 6 8 6 8 7 6

G5 A5 C5 D5

(cont. in slashes)

Guitar Solo

Rhy. Fig. 6 F5^I G5^{III} Bb5 C5 D5 End Rhy. Fig. 6

Gtrs. 1 & 2

*Gtr. 4 (dist.)

f

P.M. --

*Adrian Smith

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (3 times)

F5 G5 Bb5

C5 D5 F5 G5

Bb5 C5 D5 F5

8va

8va - - - - -

G5 Bb5 C5 D5

loco

1 1/2 1 20 20 (20) 13 15

Interlude

Gtr. 2: w/ Rhy. Fig. 6 (1 3/4 times)

Gtr. 4 tacet

F5

G5

Bb5

C5

D5

Gtr. 4

Gtr. 1

Gtr. 1 divisi

(15) 7 7 7 7 7 7 7 10 10 10 10 10 10 12 12 12 12 12 12 12 3 5 5 7

5 5 5 5 5 5 5 8 8 8 8 8 8 10 10 10 10 10 10 10 1 5 5 5

D.S. al Coda

F5

G5

Bb5

C5

5. This

Gtrs. 1 & 2

(7) 7 7 7 7 7 7 7 10 10 10 10 10 10 12 12 12 12 12 12 12 3 5 5 (5) 3 3

5 5 5 5 5 5 5 8 8 8 8 8 8 10 10 10 10 10 10 10 1 5 5 5

Coda

D

Dsus4

D5

D

Dsus4

_____ for you and me. _

6. I'm com-ing

Gtr. 1

P.M. - - - - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - - - -

(5) 5 5 5 4 5 5 7 7 7 7 7 7 7 7 7 7 7 5 5 5 4 5 5 5

3 3

Gtr. 2

P.M. - - - - - P.M. - - - - -

(5) 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5

3 3

Verse

Gtr. 1 : w/ Rhy. Fig. 1 (1 7/8 times)

Gtr. 2: w/ Rhy. Fig. 2 (1 7/8 times)

D5

back. I will re - turn. ____ And I'll pos -

C5

C

Csus4

D5

D

Dsus4

sess your _ bod - y and I'll make you burn. I have the

D5

D

Dsus4

D5

C

Csus4

fire. I have the force. I have the

C5

C

Csus4

D5

pow - er to ____ make my e - vil take its course.

Outro

Gtr. 2: w/ Rhy. Fig. 3

Gtr. 1

D

Dadd11

D5

7 7 7 7 7 8
7 7 7 7 7 7
5 5 5 5 5 5

Gtr. 2: w/ Rhy. Fig. 4

C6sus2

D5

C5

D5

N.C.

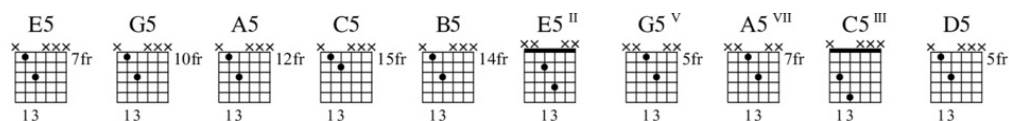
Gtrs. 1 & 2

7 7 7 7 7 7
7 7 7 7 7 7
5 5 5 5 5 5

from *Iron Maiden*

The Phantom Of The Opera

Words and Music by Steve Harris



Intro

Fast ♩ = 172

N.C.

*Gtrs. 1 & 2 (dist.)

Play 3 times

mf

T
A
B

*Composite arrangement

Gtr. 1

Gtr. 2

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Musical score for guitar with vocal line and two guitar parts. The vocal line starts with the lyrics "All right, yeah!". The guitar parts feature triplets and octaves, with a dynamic marking of *f* (forte).

All right, yeah!

f

12 12 12 13 13 13 15 15 15 14 14 14 19 15 17 19 15 17 19 15 17 19 15 17 19 15 17 19 15 17 19

f

8 8 8 10 10 10 12 12 12 10 10 10 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15

* Em G5 D5 Em

Gtrs. 1 & 2 *loco*

Musical score for guitar with chord symbols and fret numbers. The score includes a double bar line and a repeat sign.

7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7

7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7

*Chord symbols reflect overall harmony.

G5 D5 F#m Gm

Play 3 times

Musical score for guitar with fret numbers and a repeat sign. The score includes a double bar line and a repeat sign.

7 7 7 10 7 7 7 5 7 5 4 4 4 7 4 4 4 4 7 4 4 5 5 5 8 5 5 5 5 5 8 5 5

3rd time, Gtr. 4: w/ Fill 4

E5

B5

C5

D5 G5/D D5 Em

Em

Rhy. Fig. 1

Gtrs. 1 & 2

Gtrs. 1 & 2

[illegible]

2.

D5

N.C.

Verse
N.C.

1. I've been liv - ing so long for you, now you
3. I'm stand - ing in the wings there, you
run - ning and hid - ing, in

Rhy. Fill 2

End Rhy. Fill 2

Riff A

7 7 7 10 7 7 5 5 4 5 4 4 4 5 4 5 7 4 5

won't get a - way from my grasp. _____
 wait for the cur - tain to fall. _____
 my dreams _ you're al - ways there. _____

5 4 5 4 5 7 7 7 7 10 7 7 7 7 7 10 7 7

Fill 4
Gtr. 4

7

D5 Em D5 N.C.

You've been
And
You're the

End Riff A

7 7 7 10 7 7 7 5 5 5 | 7 7 7 10 7 7 7 7 10 7 7 | 7 7 7 10 7 7 7 5 5 4 5

Gtrs. 1 & 2: w/ Riff A

liv - ing so long in hid - ing, and hid - ing be - hind that false
know - ing the ter - ror and hold - ing you have on us
Phan - tom of the Op - 'ra, you're the dev - il, you're just out to

Em D5 Em D5

Gtrs. 1 & 2: w/ Rhy. Fill 1

mask.
all.
scare.

And
Now
You

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 B5 C5 D5 G5/D D5

you know and I know that you know gon - na you ain't got that long to
I know that you're mind gon and my scratch me it and just maim me through and the
dam - aged my mind and my soul, it just floats through the

To Coda

Gtrs. 1 & 2: w/ Rhy. Fill 1

Em D5 Em D5

last.
maul.
air.

Your
And
You

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 B5 C5 D5 G5/D D5

looks and your feel - ings are just the re - mains of your
you know I'm help - less ____ from your mes - mer - iz - ing cat

Em D5 Em D5 N.C.

past. Hey, uh. 2. You're
call.

2. Gtrs. 1 & 2: w/ Rhy. Fill 1 Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas.)

Ooh.

Interlude

Half-time feel

E5 D5 E5 D5

Riff B

Gtr. 1

P.H. P.M. P.H. P.M. P.H. P.M. P.H. P.M.

Pitch: B B B B B B

Riff B1

Gtr. 2

P.M. P.M.

C5

E5

D5

End Riff B

P.M. ----- P.H. --- P.H. P.H. P.H. P.H. P.M. -----

Pitch: D G G B B B

End Riff B1

P.M. -----

Bridge

Gtrs. 1 & 2: w/ Riffs B & B1

Keep your dis - tance, walk a - way, don't take his bait. Don't you
Watch your step, he's out to get you. Come what may, may, you

stray, don't fade a - way.
stray from the nar - row way.

End half-time feel

Gtr. 1: w/ Riff B (last 2 meas.)

*Gtr. 1: w/ Riff B (last 2 meas.)

P.M. ----- P.M. ----- slight rit.

*w/ slight rit. on last 2 beats.

Guitar Solo

Slower ♩ = 164 (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

*Gtr. 3 (dist.)

C5

Em

mf

rake - - - - -

3

1 14 12 12 15 12 15 (15) x 12 14 (14) 12 14 14 12

*Dave Murray

Gtr. 4 Riff C (dist.)

mf

5

Gtr. 1

w/ clean tone

let ring - - - - -

7 8 9 7 9

Gtr. 2

w/ clean tone

let ring - - - - -

0 2 0 2 0 0 2 0 0 3 2 0

F G Em

12 13 12 13 12 15 15 13 15 13 12 13 12 15 1 (15) 16 15 17

6 5 6 5 7 8 6 8 6 5 6 5 7 (7)

5 6 5 7 8 7 8 7 8 7 8 9 7 8 9

*T 0 1 T 3 2 1 0 2 1 0 2 1 0

*T = Thumb on 6th string

The image shows a page of guitar sheet music for the song "The Sound of Silence" by Simon & Garfunkel. The page is divided into five systems of music. Each system consists of three staves: a standard musical staff, a guitar staff with fret numbers, and a bass staff with fret numbers. The first system includes chord diagrams for F, G, and Em. The second system includes a "let ring" instruction. The third system includes a "let ring" instruction. The fourth system includes a "let ring" instruction. The fifth system includes a "let ring" instruction.

C Em

let ring

let ring

Gtr. 3 F G Em

Gtr. 4

8va -

fdbk.

Pitch: B B A

Gtr. 1

let ring

Gtr. 2

let ring

let ring

Interlude

Slower ♩ = 141 (♩ = ♩)

Gtrs. 3 & 4 tacet

Em

Gr. 2

Riff D1

8va -----

3 3 3 3

w/ dist.

19 15 17 19 15 17 19 15 17

Gr. 1

Riff D

8va -----

3 3 3 3

w/ dist.

15 12 12 15 12 12 15 12 12 15 12 12 \ 10

*Gr. 5

mf

7 7 9 7 7 9 7 7 9 7 7 9

7 7 9 7 7 9 7 7 9 7 7 9

7 7 9 7 7 9 7 7 9 7 7 9

*Bass arr. for gtr.

D

C

D

End Riff D1 Fill 1A

End Fill 1A

8va -----

3 3 3 3 3 3 3 3 3 3 3 3

17 14 15 17 14 15 17 14 15 17 14 15

15 12 13 15 12 13 15 12 13 15 12 13

17 14 15 17 14 15 17 14 15 17 14 15

End Riff D Fill 1

End Fill 1

8va -----

3 3 3 3 3 3 3 3 3 3 3 3

14 10 10 14 10 10 14 10 10 14 10 10 \ 8

12 8 8 12 8 8 12 8 8 12 8 8 \ 10

14 10 10 14 10 10 14 10 10 14 10 10 \ 12

3 3 3 3 3 3 3 3 3 3 3 3

5 5 7 5 5 7 5 5 7 5 5 7

3 3 5 3 3 5 3 3 5 3 3 5

5 5 7 5 5 7 5 5 7 5 5 7

Gtrs. 6 & 7: w/ Riff E (2 times)
2nd time, Gtr. 1: w/ Rhy. Fill 3

The musical score is for a guitar piece in G major, 4/4 time. It features a repeating melodic pattern of eighth notes with triplets. The fretboard diagram for Gtr. 2 shows the fret numbers for each note in the pattern: 9, 7, 7, 7, 12, 10, 10, 10, 12, 10, 10, 10, 14, 12, 12, 12, 14, 12, 12, 12, 5, 3, 3, 3, 7, 5, 5, 5. The melodic line for Gtr. 1 is written in treble clef with a key signature of one sharp (F#) and a dynamic marking of *f* (forte). The fretboard diagram for Gtr. 2 is shown below the melodic line, with fret numbers indicating the fret position for each note. The diagram is divided into measures corresponding to the melodic line. The first measure contains frets 9, 7, 7, 7. The second measure contains frets 12, 10, 10, 10. The third measure contains frets 12, 10, 10, 10. The fourth measure contains frets 14, 12, 12, 12. The fifth measure contains frets 14, 12, 12, 12. The sixth measure contains frets 5, 3, 3, 3. The seventh measure contains frets 7, 5, 5, 5. The eighth measure contains frets 7, 5, 5, 5. The diagram is labeled "Gtr. 2" and "Gtr. 1". The melodic line is labeled "Gtr. 1" and "Gtr. 2". The fretboard diagram is labeled "Gtr. 2".

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Slower ♩ = 110

2nd time, Gtrs. 6 & 7 tacet

1st time, Gtrs. 6 & 7 tacet

E5

G5

Gtr. 6



Gtr. 7



Rhy. Fig. 2

*Gtrs. 1 & 2

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in G major, starting with a repeat sign. The second system contains the bass line, which is a simple accompaniment consisting of a steady eighth-note pattern in the first two measures, followed by a final measure with a half note and a whole note.

*Composite arrangement

Rhy. Fill 3

Grtr. 1

9/7 7 7 7 9/7 7 7 7

A5 C5 D5 E5
End Rhy. Fig. 2 Riff F

Gtrs. 1 & 2 Gtr. 6

f

9 7 9 7 9 7 9 7 5 3 7 5

12 11 12 11 12 11 12 12 12 16 14 16 14 16 14 16 15 16

Riff F1 Gtr. 7

f

9 7 9 7 9 7 9 8 9 8 7 8 7 8 7 8 7 8

G5 A5 C5 D5 E5

(16) 12 10 12 10 12 10 12 10 12 12 12 12 12 10 12 13 12 10 12 12 11 12 11 12 11 12 12 12

(8) 8 7 8 7 8 7 8 7 9 9 7 9 9 9 8 7 9 10 8 7 9 9 7 9 7 9 8 9

Gtr. 3 G5 A5 C5 D5

f

12 12

Gtr. 6 End Riff F

(12) 16 14 16 14 16 14 16 15 16 12 10 12 10 12 10 12 10 12 12 12 12 12 10 12 13 12 10

Gtr. 7 End Riff F1

(9) 8 7 8 7 8 7 8 7 8 8 7 8 7 8 7 8 7 9 9 7 9 9 9 8 7 9 10 8 7

Guitar Solo

Gtrs. 6 & 7 tacet

E5^{II}

Rhy. Fig. 3

Gtrs.
1 & 2

Fill 3

End Fill 3

Fill 3A

End Fill 3A

G5^V

A5^{VII}

C5^{III}

D5

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

E5

G5 A5 C5 D5

*Gtr. 8 (dist.)

*Dennis Stratton

Gtr. 3

Gtr. 3 tacet

E5 G5

A5 C5 D5 E5

Gtr. 8

G5 A5 C5 D5

8va

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
Gtrs. 6 & 7: w/ Riffs F & F1

Gtr. 8 tacet

E5 G5 A5 C5 D5

8va - 7

(17)

E5 G5 A5 C5 D5

**2nd time, D.S. al Coda
(take repeats)*

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
1st time, Gtrs. 6 & 7: w/ Fills 3 & 3A

E5 G5 A5 C5 D5

Gtr. 4

fdbk. fdbk.

7 7 7 7 (7) 7 7 7 7 (7) 10 10 10 10 12 12 12 12 10 9

**Resume Tempo I.*

Coda

E5 B5 C5 D5 G5/D D5 E5 N.C.

haunt me, you taunt me, you tor - ture me back at your lair!

Gtrs. 1 & 2

4 2 4 2 X X 4 2 4 2 X X 5 3 5 3 X X 7 5 5 5 7 5 9 7

from Powerslave

Powerslave

Words and Music by Bruce Dickinson

Intro

Moderately fast ♩ = 135



Chord symbols: *A5, C5, A5, Bb5

Annotations: (Sound effects) 18 sec, (Drums), **Gtrs. 1 & 2 (dist.), Rhy. Fig. 1, mf, P.M., T, A, B

*Chord symbols reflect implied harmony.
**Composite arrangement

Verse

Chord symbols: A5, C5, A, Bb5, A5, C5

Annotations: Gtr. 2: w/ Rhy. Fig. 1 (4 times), 1. In - to the a - byss I'll, 2. When I was liv - ing this, 3. Now I am cold, but a ghost, End Rhy. Fig. 1, Rhy. Fig. 2, Gtr. 1, P.M.

Chord symbols: A5, Bb5, A5, C5, A, Bb5

Annotations: End Rhy. Fig. 2, P.M.

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A5

2nd time, Gtr. 1: w/ Rhy. Fig. 3

2nd time, Gtr. 1: w/ Rhy. Fill 1

Gtr. 1

Pre-Chorus

*Gtr. 3 (dist.)

*Dave Murray

End Rhy. Fig. 3

Rhy. Fig. 4

End Rhy. Fig. 4

Rhy. Fill 1

Gtr. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)
Em C5 G#m Em C5

Gtr. 3

9 7 (9) 17 15 13 14 13 11 12 11 10 9 7 10 8 9 7 (9) 17 15 (9) 17 15

G#m Em C5 G#m

2nd time, Gtr. 3: w/ Fill 1

13 14 13 11 12 11 10 9 7 10 8 9 7 13 14 13 11 12 11 10 9 7 10 8 9 7 13 14 13 11 12 11 10 9 7 10 8

Chorus

Em Gtr. 3 tacet C5 D5

Tell me why I had to be a Pow -

(Ah. _____)

Gtr. 3

Rhy. Fig. 5

Gtrs. 1 & 2

7 5 (7) 5

Fill 1

Gtr. 3

16 17 16 14 15 14 (16) 10 14 8

G5 E5 G5 E5 F#5 G5 A5 G5 F#5

er - slave.

Gtrs. 1 & 2 End Rhy. Fig. 5

P.M.-----

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 3/4 times)
3rd time, Gtr. 1: w/ Rhy. Fill 1
Em C5 D5 G5 E5 G5 E5 F#5 G5 A5 G5 F#5

I don't wan - na die. I'm a God. Why can't I live on? When the

Ah.

3rd time, Gtr. 1: w/ Rhy. Fill 1
Em C5 D5 G5 E5 G5 E5 F#5 G5 A5 G5 F#5

Life Giv - er dies, all a - round is laid waste. And

Ah.

3rd time, Gtr. 1: w/ Rhy. Fill 1
Em C5 D5 G5 E5 G5 E5 To Coda

in my last hour I'm a slave to the Pow - er of Death.

Ah.)

Rhy. Fill 1

Gtr. 1

1. F#5 G5 A5 G5 F#5 E5 2. F#5 G5 A5 G5 E5

Gtrs. 1 & 2

P.M. -----

0 2 2 2 2 3 3 3 3 5 5 5 5 3 2 0 0 2 2 2 2 3 3 3 3 5 5 5 5 3 0 0

Interlude

Gtrs. 1 & 2 tacet

Em Bm Bm/A End Riff A

Riff A

Gtr. 4 (clean)

mf
w/ chorus
let ring throughout

3 4 3 4 3 4 2 4 2 0

Guitar Solo

Gtr. 4: w/ Riff A (3 1/2 times)

Bm Bm/A Bm

*Gtr. 3

f

9/11 9 11 9 7 6 7 6

*Switch to neck pickup.

Bm/A Bm Bm/A Bm

rake - -

3 1/2 3

(6) 6 7 6 4 2 4 6 7 9 9 (9) 7 6 7 6 4

Gtr. 3

Bm/A

1/2 3

6 9 7 9 7 9 (9) 7 10 12 10 12 10 (10) 7 10 7 9 7 9 7 6 4

Gtr. 4

3 4 3 4 3 4 3 4 3 4 2 0

Bm

6 4

7 9 7 9 9 11 10 12 9

10 9 10 9 12 10 12 9 10 12

Riff B

3 4 3 4 3 4 3 4

2 4 2 4 2 4 2 4 2 4 2 4

Bm/A

G

A5

10 9 10 9 10 9 (9) 7 9

(9) 7 9 7 6 7 6 4

6 9 7 9 7 9 11 10 12

End Riff B

*T T T

3 4 3 4 3 4 3 4

0 4 0 4 3 2 3 2 3 2 2 0

*T = Thumb on 6th string

Gtr. 4: w/ Riff B (2 times)
Bm

Bm/A

G

10 9 10 9 12 10 12 12 (12) 12 (12) 10 9 10 9 12

14 16

A5 Bm

14 16 14 15 17 15 14 15 14 16

15 14 15 14 16 14 16 14 15 17

Bm/A G A5

δva -----

Bm Bm/A

Gtr. 3 *δva* ----- *loco*

Gtr. 4

G5 Gtr. 4 tacet

Gtr. 3 *let ring* -----

Gtr. 4

Gtrs. 1 & 2

P.M. -----

Guitar Solo

Faster ♩ = 165

Gtr. 3 tacet

B5 A6 B5

A6 B5

A6 B5

A6 B5

*Gtr. 5 (dist.)

First system of guitar notation for Gtr. 5 (dist.). It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The music features a series of eighth and sixteenth notes, some with slurs and accents. A dynamic marking *f* is present. The bass staff shows fret numbers: 7, 10, 7, 10, (7), (10), 9, (9), 7, 9. A wavy line indicates a bar.

*Adrian Smith

Gtrs. 1 & 2

Rhy. Fig. 6

Second system of guitar notation for Gtrs. 1 & 2. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The music features a series of eighth and sixteenth notes, some with slurs and accents. The bass staff shows fret numbers: 4, 4, 2, 4, 0, 4, 2, 4, 0, 4, 2, 4, 0, 4, 2, 4, 0, 4, 0, 0, 0.

G5

D5

A5

G5

A5

Third system of guitar notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The music features a series of eighth and sixteenth notes, some with slurs and accents. The bass staff shows fret numbers: 0, 7, (7), (7), 6, 7, 7, (7), 0, 9. A wavy line indicates a bar.

End Rhy. Fig. 6

Fourth system of guitar notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The music features a series of eighth and sixteenth notes, some with slurs and accents. The bass staff shows fret numbers: 3, 3, 0, 0, 3, 0, 0, 0, 0, 2, 0, 0, 2, 0, 0, 0, 0, 0, 0, 0, 0. A wavy line indicates a bar.

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (2 1/2 times)

B5 A6 B5

A6 B5

A6 B5

A6 B5

Gtr. 5

Fifth system of guitar notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The music features a series of eighth and sixteenth notes, some with slurs and accents. The bass staff shows fret numbers: 7, 10, 7, 9, 7, 7, 10, 7, 9, 7, 7, 10, 7, 9, 7, 7, 10, 7, 9, 7, 10.

G5

D5

A5

G5 A5

B5

A6

B5

A6

B5

Sixth system of guitar notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The music features a series of eighth and sixteenth notes, some with slurs and accents. The bass staff shows fret numbers: 7, 7, 9, 7, 10, 10, 10, (10), 2, 3, 2, 3, 2, 3, 0, 3, 2, 3, 2, 3, 2, 3, 0, 3. A wavy line indicates a bar.

A6 B5 A6 B5 G5 D5 A5

G5 A5 B5 A6 B5 A6 B5 A6 B5 A6 B5

G5 D5 A5

Gtr. 5

8va -----

Gtr. 2

let ring -----

Gtr. 1

Interlude

Bm

G5

D5

A5

9 5 7 9 7 5 7 9 5 7 9 7 9 7 6 5 2 4 5 4 2 4 5 2 4 5 4 2 2/4 2 7 4 5 5/7 5 4 1/2 (4) 5 7 4 5 5/7 5 7 5 4

Bm

G5

D5

A5

(6) 4 6 7 6 4 6 7 5 7 9 7 5 7 9 7 9 7 5 (5) 2 4 2 4 5 4 2 4 5 (4) 7 4 5 4 1/2 (4) 5 4 5 4 5 7 5 4 1/2 (4) 5 7

Bm G5 D5 A5

(5) 2 4 5 4 2 4 5 2 4 5 4 2 2/4 2

Bm G5 D5 A5

(6) 4 6 7 6 4 6 7 5 7 9 7 5 7

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (3 1/2 times)

Gtr. 5 tacet

B5 A6 B5

A6 B5

A6 B5

A6 B5

G5

D5

A5

Gtr. 3

let ring -----

G5 A5

B5 A6 B5

A6 B5

A6 B5

A6 B5

G5

D5

A5

G5 A5

B5 A6 B5

A6 B5

8va -----

A6 B5

A6 B5

G5

D5

A5

loco

rake -----

G5 A5

B5 A6 B5

A6 B5

A6 B5

A6 B5

Gtr. 3 tacet

D5

F5

E5

E♭5 D5

Gtr. 3
 Gtr. 1
 Gtr. 2

12 (12)
 Harm. - 4
 w/ bar - - -
 -1/2 -1/2
 -1/2 -1/2

0 3 10 9 8 7 8 7 7 (7) (7) (7) (7)

D.S. al Coda

C5 B5

A5/G E5

Gtr. 1

w/ bar-----|

P.S. ----|

*rit.

w/ bar

Gtr. 2

*rit.

*Slow to original tempo.

*Slow to original tempo.

⊕ Coda

Outro

C5

D5

G5 E5

G5 E5

C5

slave to the Pow - er of Death. _____ Slave to the

Gtrs. 1 & 2

P.M. -----

Free time

D5

E5

Pow - er of Death. _____

rit.

Gtr. 1

rit.

Gtr. 2

rit.

A5

G#5

A5

B5

A5

G#5

F5

Gtrs. 1 & 2

Gtr. 3

*Vol. swell

Gtr. 1

Gtr. 2

N.C.

A5 G5 A5 N.C. F#5 G5 A5 2nd time, End half-time feel

End Rhy. Fig. 2

B5 A5 G#5 F#5 E5 B5 D5 A/C# A5

Rhy. Fig. 3

P.M. -----| P.M. ---| slight P.M. -----|

B5 A5 G#5 F#5 E5 D5 E

End Rhy. Fig. 3

P.M. -----| P.M. -----|

Verse

Gtr. 1: w/ Rhy. Fig. 3 (1 1/2 times)

B5 A5 G#5 F#5 E5 B5 D5 A/C# A5

1. I'm on the run, ___ I'll kill ___ to eat.
2. If you kill me ___ it's self de - fense. _

B5 A5 G#5 F#5 E5 D5 E

I'm starv - ing now, feel - ing dead ___ on my feet. ___
If ___ I kill you, then I call ___ it venge - ance.

B5 A5 G#5 F#5 E5 B5 D5 A/C# A5

Go - ing all the way, ___ I'm Na - ture's beast.
Spit in your eye, ___ I will de - fy. _

B5 A5 G#5 F#5 E5 D5 E Am7

Do what I want, — I do as — I please. — } Run, —
 You'll be a - fraid — when I call — out — your name. — }

Gtr. 1

P.M. ----- P.M. -----

4	4	4	4	4	4	4	4	4	2	3	0	5
2	2	2	2	2	2	2	2	2	0	0	0	5
								4	2	0		

Pre-Chorus

Am7 Asus4 Am7 Asus4 Am7

— fight, — to breathe, —

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

(5)	0	0	5	0	0	7	0	0	7	0	0	5	0	0	5	0	0	7	0	0	7	0	0	5
-----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Asus4 Am7 Asus4 Dsus4

{ it's tough. — }
 { it's gon-na be tough. — }

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

(5)	0	0	5	0	0	7	0	0	7	0	0	5	0	0	5	0	0	7	0	0	7	0	0	8
-----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Dm7 Dsus4 Dm7 B7sus4

Now you see — me, ha, ha, — now you don't. —

(8) 8 8 8 8 8 8 6 6 6 5 6 8 8 8 8 6 6 6 5 5 5 5

(8)	8	8	8	8	8	8	6	6	6	5	6	8	8	8	8	6	6	6	5	5	5	5
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	4	4
																						2

B A5 E5 B5 E5

Uh, break the walls, — I'm — com-ing out. —

let ring -

Chorus

3rd time, Gtr. 4: w/ Fill 1

E5 Bsus4 Asus2

Not a pris - on - er, — I'm a free man, —

Rhy. Fig. 4

let ring — let ring — let ring —

C#5 B5 E5

and my blood is — my own — now. —

End Rhy. Fig. 4

let ring —

Fill 1

8va —

Gtr. 4

(17) (17)

E5

Bsus4

Asus2

Don't care _____ where the past was, _____

To Coda 1

To Coda 2 —

_____ I know where I'm _____ go - ing, _____ out!

Gr. 1

let ring -----

(0) 2 2 2 | 0 0 | 6 6 4 | 7 7 5 | 4 4 2 ||

Interlude

Interlude

B5 A5 G#5 F#5 E5 B5 D5 A/C# A5

P.M. - - - - - | P.M. - - | slight P.M. - - - - - |

(4) 4 4 4 4 4 4 4 4 4 4 2 4 2 0 4 4 4 4 4 4 4 4 7 7 5 7 4 2 2 0

D.S. al Coda 1

Gtr. 1: w/ Rhy. Fig. 3 (last 4 meas.)

[illegible]

⊕ Coda 1

know where _ I'm _____ go - ing. _____

I'm not a num - ber, _____ I'm a free man, _____

live my life where _ I _____ want _____ to. _____

Interlude

B5 A5 B5 D5

Riff A

*Gtr. 2 (dist.)

*Adrian Smith

F#5 A5 E5

End Riff A

Gtr. 2: w/ Riff A

B5 A5 B5 D5

A5 G5 A5 N.C. F#5 G5 A5

B5 D5 A/C#

Gr. 2

Rhy. Fig. 5

Gr. 1

P.M. -----| P.M. -----|

A5 F#5 A5 E5

P.M. -----| P.M. -----| P.M. -----|

B5 D5 A/C#

P.M. -----| P.M. --| P.M. --|

4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 7 | 7 7 7 7 7 7 7 7

2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 5 | 5 5 5 5 5 4 4 4

A5 F#5 G5 A5

slap-back reverb off

P.M. -----| P.M. --| P.M. --| P.M.

2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 4 4 4 4 4 4 4 4 | 5 5 5 5 5 5 5 5

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 2 | 3 3 3 3 3 3 3 3

End Rhy. Fig. 5

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 5

B5 D5 A/C#

7 9 9 9 9 9 9 9 | 9 7 9 9 9 9 9 9 | 7 7 7 7 7 7 7 10 | 7 10 7

A5 F#5

10 7 10 7 10 7 10 7 9 10 9 7

*Played behind the beat.

A5 E5 B5

15 (15) 12 0 15 (15) 12 0 15 12 0 14 11 0 15 12 0 14 11 0

D5 A/C# A5

Gr. 3 (dist.)

14 14 14 12 12 12 12 10 10 10

Gr. 2

15 12 0 14 11 0 15 12 12 15 15 15 14 14 14 14 12 12 12

Gr. 3 tacet F#5 G5 A5

**Gr. 4 (dist.)

10 9 9 9 9 7 14 14

**Dave Murray

12 10 10 10 10 8 9 7 10 7 9 7 10 9 7 9 7 9 7 7 9

A5

Gr. 4

F#5

G5

A5

E5

D.S.S. al Coda 2

14 15 14 17 15 14 16 15 14 17 14 17

8va

[illegible]

⊖ Coda 2

know where I'm go ing.

Not a num - ber, _____ I'm a free man, _____

C#5 B5 E5

live my life where I want to.

Bsus4 Asus2

You'd bet - ter scratch me from your black book

C#5 B5 E5

'cause I'll run rings a - round you.

Bsus4 Asus2

Not a pris - on - er, I'm a free man,

C#5 B5 E5

and my blood is my own now.

Bsus4 Asus2

Don't care where the past was,

C#5 B5 E5

I know where I'm go - ing.

Free time

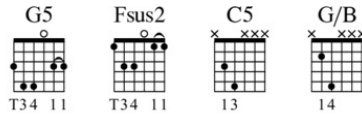
Gr. 1

I know where I'm go - ing.

from *The Number of the Beast*

Run To The Hills

Words and Music by Steve Harris



Intro
Moderately ♩ = 120

N.C.

A5
Riff A

D5

Gtr. 3 (dist.)
(Drums)

3

f

15 15 13

T
A
B

*Gtrs. 1 & 2 (dist.)

Rhy. Fig. 1

3

f

9 9 7 7 7 0

T
A
B

*Composite arrangement

A5

C5

D5

G5

A5

End Riff A

13 13 15 (15) 11 11 13 (13) 10 10 12 (12)

End Rhy. Fig. 1

7 7 7 9 0 5 5 5 7 0 0 0 0 2 2 0 0

let ring ----- 4

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Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 3/4 times)
Gtr. 3: w/ Riff A (3 3/4 times)

A5 D5 A5 C5 D5

1. White man came a - cross the sea, he brought us pain and

G5 A5 D5 A5

mis - er - y. He killed our tribes, he killed our creed, he

C5 D5 G5 A5 D5

took our game for his own need. We fought him hard, we

A5 C5 D5 G5 A5

fought him well, out on the plains we gave him hell. But

D5 A5 C5 D5

man - y came, too much for Cree. Oh, will we ev - er

Interlude

Faster ♩ = 180

G5 D5 D5

be set free?

Gtr. 3

w/ bar hold bend

10 10 17 (17) (17) (17) (17) (17)

Gtrs. 1 & 2

P.M.

0 0 3/2 0 7 5 7 5 7 5 7 5 7 5 7 5 7 5

Verse

1st time, Gtr. 3 tacet

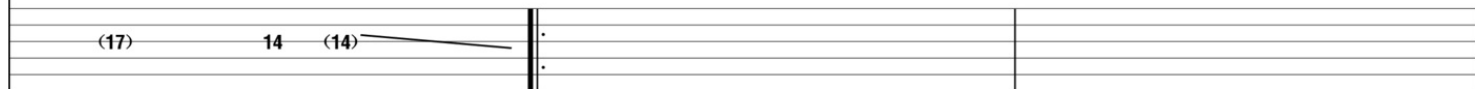
D5



2. Rid - ing through dust _ clouds and bar - ren wastes, _
3. Sol - dier blue _ _ _ in the bar - ren wastes, _

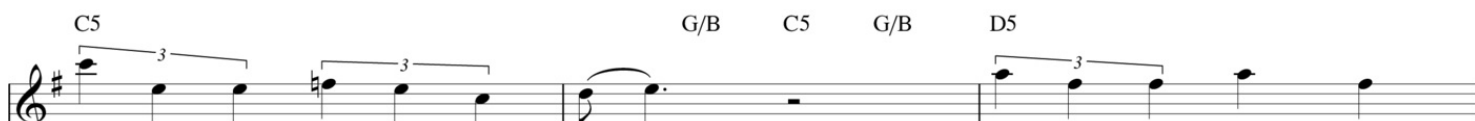
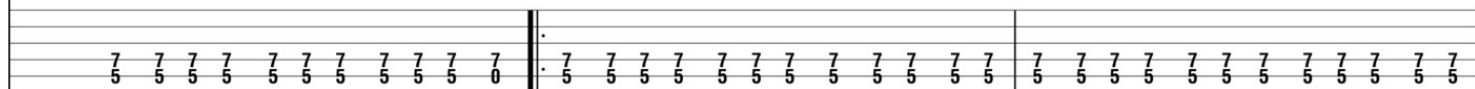


w/ bar - - - - -
steady gliss.



P.M. - - - - -

P.M. - - - - -



C5

G/B

C5

G/B

D5

gal - lop - ing hard on the plains. _
hunt - ing and kill - ing's a game. _

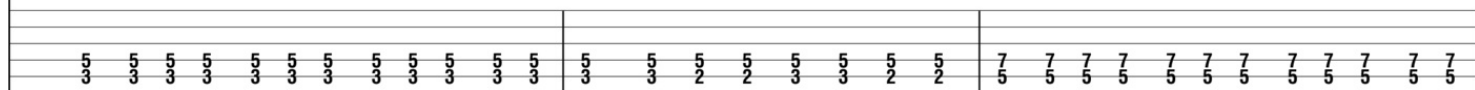
Chas - ing the red - skins
Rap - ing the wom - en and

Gtrs. 1 & 2



P.M. - - - - -

P.M. - - - - -



C5

G/B

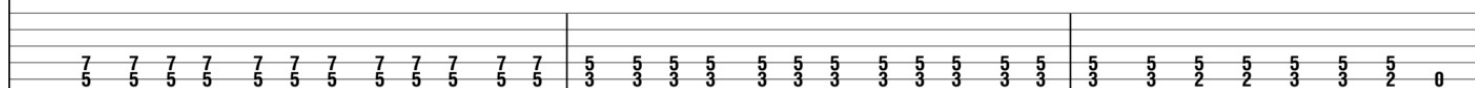
C5

G/B

back to their holes, the fight - ing them at their own game. _
wast - ing the men, the on - ly good in - juns are tame. _



P.M. - - - - -



C5 G/B G5

run for _____ your lives. _____

P.M. -----

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 6 meas.)

End Rhy. Fig. 2A

Run to the hills,

End Rhy. Fig. 2

P.M. -----

C5 G/B G5

run for _____ your _____ lives. _____

Gtr. 2

Gtr. 1

P.M. -----

Pitch: D

C5

E5

C5

Pitch: F#

Interlude

1st time, Gtr. 3 tacet

A5

B5/A

C5/A

D5/A

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 1 & 2

P.M. - | P.M. - | P.M. P.M. - | P.M. - | P.M. P.M. - | P.M. - | P.M. P.M. - |

9 7 0 0 9 7 0 0 11 9 0 0 11 9 0 0 12 10 0 0 12 10 0 0 14 12 0 0 14 12 14

Gtrs. 1 & 2: w/ Rhy. Fig. 4

A5

B5/A

C5/A

D5/A

Yeah. _____

A5

B5/A

C5/A

D5

Ah. _____

Gtrs. 1 & 2

P.M. - | P.M. - | P.M. P.M. - | P.M. - | P.M. P.M. - | P.M. - | P.M.

9 7 0 0 9 7 0 0 11 9 0 0 11 9 0 0 12 10 0 0 12 10 0 0 14 12 14 12 14 12 14 12

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (3 1/2 times)

G5

Fsus2

Run to the hills,

C5

G/B

G5

run for your lives. _____

Fsus2

Run to the hills,

C5 G/B G5

run for your lives.

Fsus2

Run to the hills,

C5 G/B G5

run for your lives.

Fsus2

Run to the hills,

C5 G/B G5 Free time

run for your life!

Gtrs. 1 & 2

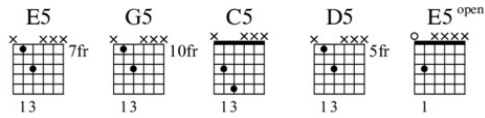
run for your life!

*T = Thumb on 6th string

from *Iron Maiden*

Running Free

Words and Music by Steve Harris and Paul Andrews



Intro
Fast ♩ = 170 (♩ = ♩³)
N.C.

*Gtr. 1 (Drums)

**E5

G5

3

f

TAB

12 7 7 7 7 7 7 7 7 7 5 5 5 5

*Bass arr. for gtr.

**Chord symbols reflect implied harmony.

E5 C5 D5 E5

7 7 7 7 7 7 7 0 3 3 3 0 5 5 5 0 5 7 7 7 7 7 7 7

G5 E5 C5 D5 E5

Spoken: O - kay.

Gtr. 1

3

3

***Gtr. 2 (dist.)
divisi

f

7 7 7 5 5 5 0 5 7 7 7 7 7 7 7 0 3 3 3 5 5 5 5 7 9 9

***Two gtrs. arr. for one.

Gtr. 1 tacet

Gtr. 2

E5 G5 F#5 E5 C5 D5

3

3

9 7 (9/7) 12 10 11 9 9 7 9 7 5 3 X X X 7 X X X X

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Verse

E5 C5 D5 E5

1. Just six - teen, a pick - up truck, —
 spent the night in L. A. jail — and out of mon - ey, the
 3. Pulled her at the Bot - tle Top, — a whis - key, danc - ing,

G5 A5 E5 C5 D5

out of luck. — I've got no - where to call my own. —
 si - rens wail. — But they ain't got boys a thing on me. — I'm
 dis - co hop. — Now all the boys are af - ter me, — and

E5 G5 A5 G5 F#5 E5

Hit the gas — and here I go. — I'm run - nin' free, —
 run - nin' wild, — I'm run - nin' free. —
 that's the way — it's gon - na be. —

Chorus

Rhy. Fig. 1


*Upper Bkgd. Voc. sung
 2nd & 3rd times only.

E5 D5 E5 D5 E5 C5 D5

— yeah. — I'm run - nin' free. —

End Rhy. Fig. 1

1.

To Coda 

Gtr. 2: w/ Rhy. Fig. 1

E5

G5

E5

D5 E5

D5 E5

I'm run - nin' free, _____ yeah. _____ I'm run - nin' free. _____

2.

C5

D5

D5 E5

C5

D5

2. I I'm run - nin' free. _____ Get out - ta my

Interlude

*E5

Rhy. Fig. 2

Gtr. 2

G5

way. _____

Gtr. 3 (dist.) *f*

Gtr. 4 (dist.) *f*

divisi

14 12 10 12 10 8 10 8 7 8 7 5 7 5 3 5 3 2 3 2 4 2

14 12 11 12 11 9 11 9 7 9 7 6 7 6 4 6 4 2 4 5 4

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

**w/ echo set for dotted eighth-note regeneration w/ 4 repeats

E5

C5

D5

End Rhy. Fig. 2

14 12 10 12 10 8 10 8 7 8 7 5 7 5 3 5 3 2 3 2 4 2

14 12 11 12 11 9 11 9 7 9 7 6 7 6 4 6 4 2 4 5 4

Gtr. 2: w/ Rhy. Fig. 2

E5

G5

17 15 14 15 14 12 14 12 10 12 10 9 10 9 7 9 7 5 7 8 7 8 9 7

17 15 15 17 15 14 15 14 12 14 12 10 12 10 9 10 9 7 9 7 8 7 8 9 7

E5 C5 D5

Gtr. 2: w/ Rhy. Fig. 2 (last 2 meas.)

E5 C5 D5

Gtrs. 3 & 4 tacet
E5 open

Gtr. 5 (dist.)
f

Gtr. 2 heavy P.M. ---

P.M. ---

1., 2., 3. 4.

heavy P.M. --- heavy P.M. ---

Gtr. 3

Gtr. 4 *divisi*

Gtr. 2

P.M. ---

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 5 tacet

Interlude

2nd time, D.S. al Coda

2nd time, Gtrs. 3 & 4 tacet

⊕ Coda

- 218 -

A5 C5 D5

End Voc. Fig. 1

yeah. I'm run - nin' free.) I'm

End Rhy. Fig. 4

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 2: w/ Rhy. Fig. 4 (3 times)
E5

G5 A5 C5 D5

run - nin', I'm run - nin', I'm run - nin'. Oo, yeah, yeah. I'm

E5 G5 A5 C5 D5

run - nin', I'm run - nin', I'm run - nin'. Oh, yeah.

E5 G5 A5 C5 D5

Run - nin', I'm run - nin', I'm run - nin'. Yeah!

E5

Gtr. 2

Gtr. 3

Gtr. 4 *divisi*

Ow, ow! Ow, ow!

from *Seventh Son Of A Seventh Son*

Seventh Son Of A Seventh Son

Words and Music by Steve Harris

Intro

Slow ♩ = 74

*C5 D5 E5 Esus2 C5 D5 E5 Esus2 C5 D5
Riff A

Gtr. 1 (dist.)

mf

TAB 10 12 9 (9) 11 9 12 9 10 12 9 (9) 11 9 12 9 10 12

Riff A1

Gtr. 2 (dist.)

mf

TAB 3 5 2 (2) 4 2 5 2 3 5 2 (2) 4 2 5 2 3 5

Rhy. Fig. 1

Gtr. 3 (dist.)

mf

TAB 5 7 9 7 5 9 7 5 9 7 5 9 7 5 9 7 5

*Chord symbols reflect overall harmony.

C5 Csus2 B5 A5 G5 A5 C5 D5
End Riff A

TAB 10 (10) 12 10 9 10 10 10 10 10 9 12 10 12 9 12 10 12 10 12

End Riff A1

TAB 3 (3) 5 3 2 3 3 3 3 3 2 5 3 5 2 5 3 5 3 5

End Rhy. Fig. 1

TAB 5 7 9 7 5 9 7 5 9 7 5 9 7 5 9 7 5 2 0 3 2 0 5 7 5

Gtrs. 1 & 2: w/ Riffs A & A1 (2 3/4 times)

Gtr. 3: w/ Rhy. Fig. 1 (2 3/4 times)

E5 Esus2

C5 D5

E5 Esus2

C5 D5

C5 Csus2

B5 A5 G5 A5

C5 D5

Gtr. 4 (dist.)

Musical notation for Gtr. 4 (dist.) in G major. The staff shows a treble clef with a key signature of one sharp (F#). The notation consists of a single measure with a whole rest, followed by a measure with a whole rest, and a final measure with a whole rest and a dynamic marking of *mf*. The bottom staff shows a sequence of notes: 13, 15.

Musical notation for Gtr. 4 (dist.) in G major. The staff shows a treble clef with a key signature of one sharp (F#). The notation consists of a sequence of notes: E5, Esus2, C5, D5, E5, Esus2, C5, D5. The notes are grouped into triplets and are followed by a wavy line indicating a tremolo effect. The bottom staff shows a sequence of notes: 12, (12), 14, 12, 15, 12, 13, 15, 12, (12), 14, 12, 15, 12, 13, 15.

Musical notation for Gtr. 4 (dist.) in G major. The staff shows a treble clef with a key signature of one sharp (F#). The notation consists of a sequence of notes: C5, Csus2, B5, A5, G5, A5, C5, D5. The notes are grouped into triplets and are followed by a wavy line indicating a tremolo effect. The bottom staff shows a sequence of notes: 13, (13), 15, 13, 12, 13, 13, 13, 13, 13, 12, 14, 12, 14, 12, 14, 13, 15.

Musical notation for Gtr. 4 (dist.) in G major. The staff shows a treble clef with a key signature of one sharp (F#). The notation consists of a sequence of notes: E5, Esus2, C5, D5, E5, Esus2, C5, D5, C5, Csus2, B5, A5, G5. The notes are grouped into triplets and are followed by a wavy line indicating a tremolo effect. The bottom staff shows a sequence of notes: 12, (12), 14, 12, 15, 12, 13, 15, 12, (12), 14, 12, 15, 12, 13, 15, 13, (13), 15, 13, 12, 13, 13, 13, 13, 13, 12, 14, 12.

Gtrs. 1 & 4 tacet
E5

Grtr. 4

A5 C5 D5

14 12 14 12 14 (14)

Grtr. 1

12 9 12 10 12 (12)

Grtr. 2

Rhy. Fig. 2 End Rhy. Fig. 2

P.M. ----- P.M. - 4

5 2 5 3 5 (5)

9 9 9 9 9 9 9 9 9 9

0 0 0 0 0 0 0 0 0 0

Grtr. 3

Rhy. Fig. 2A End Rhy. Fig. 2A

P.M. ----- P.M. - 4

2 2 0 7 7 5

9 9 9 9 9 9 9 9 9 9

0 0 0 0 0 0 0 0 0 0

Verse

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (3 times)

E5

1. Here they stand, broth - ers — them all. All the sons, di -

vid - ed — they'd fall. Here a - waits the birth of — the son, the

Interlude

C5

sev - enth, the heav - en - ly, the cho - sen one. Oh. _____

Gtr. 3

Rhy. Fill 1A

End Rhy. Fill 1A

Riff B

P.M. -----|

8 8 8 10 8 7

Gtr. 2

Rhy. Fill 1A

End Rhy. Fill 1

Rhy. Fig. 3

P.M. -----|

P.M. -----|

5 5 3 3 5 3 3 5 3 3

E5

End Riff B

8 8 8 10 8 7 8 7 8 7 9

P.M. -----|

P.M. -----|

5 3 3 5 3 3 5 3 3 5 X X 9 9 9 9 9 9 9 9 9 9 12

Gtr. 3: w/ Riff B

C5

E5

Gtr. 2

P.M. -----|

P.M. -----|

5 3 3 5 3 3 5 3 3 5 3 3 5 3 3 5 9 9 9 9 9 9 9 9 9 9

Verse

Gtr. 3: w/ Rhy. Fig. 2A (3 1/2 times)

E5

2. Here the birth from an un - bro - ken line.
 3. Then they watch the pro - gress - he makes. The

End Rhy. Fig. 3

P.M. -----

15

Born the heal - er, the sev - enth, his time. Un - know - ing - ly blessed and as
 Good and the E - vil, which path will he take? Both of them try - ing to

P.M. -----

tr

P.M. -----

tr

2 4 3 (4)

Gtr. 2: w/ Rhy. Fig. 2

Gtrs. 2 & 3: w/ Rhy. Fills 1 & 1A

his life un - folds, the slow - ly un - veil - ing the pow - er he holds.
 ma - nip - u - late the use of his pow - ers be - fore it's too late.

P.M. -----

Interlude

Gtr. 2: w/ Rhy. Fig. 3

Gtr. 3: w/ Riff B (2 times)

C5

E5

Oh. -----

P.M. -----

C5

E5

P.M. -----

Chorus

Em7

A5

G5 F#5

Sev - enth son of a sev - enth son. Sev - enth son of a sev - enth son.

Riff C

*Gtrs. 2 & 3

0 0 0 7 5 7 5 7 7 0 0 0 7 5 7 5 7 7 7 5 4

*Composite arrangement

Em7

C5

D5

Sev - enth son of a sev - enth son. Sev - enth son of a sev - enth son.

End Riff C

7 0 0 7 5 7 5 7 7 0 0 0 0 0 0 3 5 5 4 5 4 5

Gtrs. 2 & 3: w/ Riff C

Em7

A5

G5 F#5

Sev - enth son of a sev - enth son. Sev - enth son of a sev - enth son.

Em7

C5

D5

Sev - enth son of a sev - enth son. Sev - enth son of a sev - enth son.

Interlude

Gtr. 3: w/ Rhy. Fig. 2A

E5

Oh.

Riff D

Gtr. 2

9 7 11 9 12 10 11 9 12 10 12 14 12 10 11 9 12 10 11 9 9 7 (9) (7)

C5

Oh. _____

Gtr. 2

End Riff D

Gtr. 3

P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - -

12

Gtr. 2: w/ Riff D, simile

D5

Oh. _____

Gtr. 3

P.M. - - - - - - - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - -

12

C5

1.

2.

E5

Oh. _____

P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M.

12

0

Interlude
Faster ♩ = 142

Em

Cmaj7

Em/B

Riff E

End Riff E

Gtrs. 2 & 3

P.M. -----|

Gtrs. 2 & 3: w/ Riff E (2 times)

Em7/D

Em

Gtr. 1

12

Cmaj7

Em/B

Em7/D

Gtr. 1

steady
gliss.

Gtrs. 2 & 3

P.M. -----|

Interlude

Faster ♩ = 161

Gtrs. 2 & 3 tacet

Esus₁

Esus₂

Esus₁

C(#11)/E

8va

Gtr. 1

**p < mf

Harm.

w/ bar
grad. dive

Pitch: D

**Vol. swells

***Harmonic located one-tenth the distance between the 3rd & 4th frets.

Gtr. 5 (clean)

Riff G

mf

let ring throughout

*Gtr. 6

Riff F

End Riff F

mf

let ring throughout

*Bass arr. for gtr.

8va - 1

Esus₁

w/ bar - 1

(3.1)

-1/2

End Riff G

Riff H

End Riff H

$\delta v c$ C(~~#~~11)/E

The musical score for 'The Wind' by Gustav Mahler, featuring a piano solo. The score is in 4/4 time and consists of two staves. The first staff is a treble clef with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics are 'p' (piano) and 'mf' (mezzo-forte). The score begins with a 5-measure rest, followed by a 5-measure phrase. The first staff has a 5-measure rest, followed by a 5-measure phrase. The second staff has a 5-measure rest, followed by a 5-measure phrase. The score is marked with 'Harm.' and 'w/ bar - grad. dive'.

Pitch: G

7 9 7 9 7 9 7 9 | 7 9 7 9 7 9 7 9 | 7 9 7 9 7 9 7 9 | 7 7 7 7 7 9 7 10

Csus2

$$\text{Csus}_4^2$$

8va-7

$p < mf$

Harm.

w/ bar - - - - -
grad. dive

Pitch: D

Riff I

End Riff I

[illegible]

$$\text{Ab}(\#_{11})/\text{C}$$
$$\text{Csus}_4^2$$

Csus2

8va-----

Gtr. 1
 Csus² Ab(#11)/C Esus² Em

p < mf
 w/ bar
 grad. dive
 -1/2

Gtr. 7 (clean)

mf
 let ring throughout
 7 7 8 7

Gtr. 5

5 3 3 5 3 3
 5 3 3 5 3 3
 5 3 3 5 3 3
 5 3 3 5 (5)/9
 9 7 9 7

Gtr. 6

3 5 3 5 3 5
 3 5 3 5 3 3
 3 5 3 6 3 6
 3 6 3 6 3 6
 7 7 7 7

Bridge

Gtr. 1 tacet

Today is born the seventh one.

Born of woman, the seventh

Esus2

Em

Esus2

Em

Esus2

Em

Esus2

C(#11)/E

End Riff J

Gtr. 7

Riff J

He has the power to heal. He has the gift of the second sight.

Em Esus2 Em Esus2 Em Esus2 Em Esus2 Esus³

Riff K End Riff K

He is the chosen one.

Em C(#11)/E Csus³ Cm

So it shall be written. So it shall be done.

Csus2 Cm Csus2 Cm Csus2 Cm Csus2 Ab(#11)/C

Riff M

Riff L

Riff L1

Csus2

End Riff L1

End Riff L

Gtrs. 5 & 6: w/ Riffs L & L1 (1st 4 meas.)

Csus2 Cm Csus2

Cm Csus2

Cm Csus2

Csus2 Cm Csus2

Ab(#11)/C
End Riff M

Gtr. 7

Gtr. 7

Gtr. 5

Gtr. 6

Interlude

Gtr. 5: w/ Riff K (2 3/4 times)

Gtr. 6: w/ Riff F

Gtr. 7: w/ Riff J (2 3/4 times)

Esus2

Em

Esus2

Em

Esus2

Em

Esus2

C(#11)/E

Gtr. 8 (dist.)

*Set for half-note regeneration w/ 4 repeats.

Esus² Em

Gtr. 6

Gtr. 8

P.M. ----- 1

Gtr. 6: w/ Riff F

Esus2 Em Esus2 Em Esus2 Em Esus² C(#11)/E

Gtr. 8

P.M. -- 1

Gtr. 8 tacet

Gtr. 7

Gtr. 5

Gtr. 6

Gtrs. 5 & 6: w/ Riffs L & L1 (1 4/7 times)
 Gtr. 7: w/ Riff M

Gtr. 8

Csus2 Cm Csus2 Cm Csus2 Cm Csus2 Ab(#11)/C

Gtr. 8 tacet

Csus2

Gtr. 8

Csus2 Cm Csus2 Cm Csus2 Cm Csus2 Csus2 Cm Csus2 Ab(#11)/C

Gtr. 7

Esus2 Em

Gtr. 5

Gtr. 6

Gtr. 8

delay off
P.M. -----

Gtr. 5: w/ Riff G (1 3/7 times)
 Gtr. 6: w/ Riff F
 Gtr. 7: w/ Riff J

Gtr. 8
 Esus2 Em Esus2 Em Esus2 Em Esus2 C(#11)/E

P.M. -----

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

Gtr. 6: w/ Riff H

Esus2

7 7 9 7 7 8 7 7 7 9 7 7 8 7 7 7 9 7

Gtr. 8

P.M. -----

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

Gtr. 6: w/ Riff F (1st 3 meas.)

Esus2 Em Esus2 Em Esus2 Em Esus2

7 7 8 7 7 9 7 7 7 8 7 7 9 7 7 7 8 7 7 9 7

P.M. -----

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

Esus² Em Esus2 C(#11)/E Csus² Cm

Gtr. 7

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, folk-like style, featuring a series of eighth and quarter notes. The second system continues the melody, starting with a 2/4 time signature and ending with a 4/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-

Gtr. 5

Csus2 Cm Csus2 Cm Csus2 Cm Csus2

Gtr. 6

3 5 3 5 3 5 3 5 | 3 5 3 5 3 5 3 5 | 3 5 3 5 3 3 3

Gtr. 8

Ab(#11)/C

A5

D5

Gtr. 7

Gtr. 5

Gtr. 6

Gtrs. 2 & 3

Gtr. 8

Interlude

Gtrs. 5 - 8 tacet

E5

A5

D5

E5

A5

D5

Gr. 9 (dist.)

Musical notation for Gr. 9 (dist.) in treble clef, key of D major. The staff shows a sequence of eighth notes and quarter notes, with a dynamic marking of *mf*. The notation includes a slur over a group of notes and a wavy line indicating distortion.

Fingerings for Gr. 9 (dist.) in treble clef, key of D major. The staff shows a sequence of fingerings: 12, 10, 12, 12, 10, 12, 12, 12, 10, 12, 12, 10, 12, 12.

Gr. 4

Musical notation for Gr. 4 in treble clef, key of D major. The staff shows a sequence of eighth notes and quarter notes, with a slur over a group of notes and a wavy line indicating distortion.

Fingerings for Gr. 4 in treble clef, key of D major. The staff shows a sequence of fingerings: 10, 7, 9, 10, 7, 9, 10, 10, 7, 9, 10, 7, 9, 10.

Gr. 1

Musical notation for Gr. 1 in treble clef, key of D major. The staff shows a sequence of eighth notes and quarter notes, with a slur over a group of notes and a wavy line indicating distortion.

Fingerings for Gr. 1 in treble clef, key of D major. The staff shows a sequence of fingerings: 7, 4, 5, 7, 4, 5, 7, 7, 4, 5, 7, 4, 5, 7.

Gtrs. 2 & 3

Musical notation for Gtrs. 2 & 3 in treble clef, key of D major. The staff shows a sequence of eighth notes and quarter notes, with a slur over a group of notes and a wavy line indicating distortion.

Fingerings for Gtrs. 2 & 3 in treble clef, key of D major. The staff shows a sequence of fingerings: 7, 7, 5, 7, 7, 5, 7, 7, 5, 7, 7, 5.

Faster ♩ = 191
A5 D5

C5 A5 D5 E5

System 1: (12) 12 10 12 12 | 10 12 12 | 12 10 12 12 | 10 12 12

System 2: (10) 10 7 9 10 | 7 9 10 | 10 7 9 10 | 7 9 10

System 3: (7) 7 4 5 7 | 4 5 7 | 7 4 5 7 | 4 5 7

System 4: 5 | 7 7 9 | 7 7 7 | 7 7 7

Guitar Solo

Gtrs. 1 & 9 tacet

*Gtr. 10 (dist.)

F#5 G5 F#5 E5 F#5 C#5 E5 G5 F#5 E5

17 14 16 17 14 17 14 17 15 14 17 15 14 15 14 16 14 16 14 13 16 14 13 14 13 16 13 14 13 16 13 (13) 6 7

*Dave Murray

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 2 & 3

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M.

4 4 4 4 4 4 4 4 4 4 4 4 5 5 4 2 4 4 4 4 4 4 4 4 4 4 4 4 2 2 5 5 4 2

Grtr. 4

F#5 G5 F#5 E5 F#5 C#5 E5 G5 F#5 E5

3

3

w/ bar

11 14 16 13 14 13 16 13 14 17 15 14 15 14 16 14 16 14 13 16 14 12 11 (11) (11) (11)

-1 1/2

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a guitar solo section. The guitar part is in E major (F#5, G5, A5, B5, C#5, D5, E5). The solo section features a melodic line with a "grad. bend" (gradual bend) and a "grad. release" (gradual release) indicated by arrows. The fretboard diagram shows the corresponding fret numbers for each note.

Gtr. 1

14 14 12 14

Gtrs. 2 & 3

4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2

4 4 4 4 5 5 4 2
2 2 2 2 3 3 2 0

4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2

4 4 2 2 5 5 4 4 2 0

Interlude

Gtr. 10 tacet

C5

F#5

E5 D5

C5 D5 E5

F#5 N.C.

F#5

E5 D5

(16)

12 14 14 12 14 12 14 12 14 14 14 12 14

3 4 4 2 0 3 0 2 4 4 4 2 0

Gtr. 1

C5 F#5 E5 D5 C5 D5 E5 F#5 N.C. F#5 E5 D5 F#5 N.C.

1., 2. 3.

12 14 14 12 14 12 14 12 14 14 14 12 14

3 4 4 2 0 3 0 2 4 4 4 2 0

Gtrs. 2 & 3

Guitar Solo

Gtr. 1 tacet

Gtrs. 2 & 3: w/ Rhy. Fig. 4 (2 times)

F#5

G5

F#5

E5

Gtr. 10

*T T T T T T T T T T T T T T T T

19 14 19 14 19 14 19 14 19 15 19 15 19 15 19 15 19 12 19 12 19 12 19 12 19 14 19 14 19 14 19 14

*Tap w/ edge of pick (next 3 1/2 meas.)

F#5 C#5 E5 G5 F#5 E5

T 19 10 19 10 19 12 19 12 19 9 19 9 19 10 19 10 19 9 19 9 10 9 19 7 19 9 6

F#5 G5 F#5 E5 F#5 C#5 E5 G5 F#5 E5

16 13 14 16 14 15 16 14 15 16 17 16 14 15 16 15 14 16 17 19 19 19

Interlude

Gtr. 10 tacet

C#5 A5 G#5 A5 F#5 G#5 A5 B5 A5 G#5 F#5 C#5 A5 G#5 A5 F#5 G#5 A5 C#5 E5

9

Riff N

Gtrs. 2 & 3

6 6 6 7 6 7 9 9 6 7 9 7 6 9 6 6 6 7 6 7 9 9 6 7 9 9 7

Gtrs. 2 & 3: w/ Riff N

C#5 A5 G#5 A5 F#5 G#5 A5 B5 A5 G#5 F#5 C#5 A5 G#5 A5 F#5 G#5 A5 C#5 E5

9

*Adrian Smith

Guitar Solo

C#5

D5

C#5 B5

C#5

G#5 B5

D5 C#5 B5

Gtr. 11

w/ bar

Harm.

grad. ascent

+2

slack

Rhy. Fig. 5

End Rhy. Fig. 5

Gtrs. 2 & 3

P.M. --|

P.M. --|

P.M. ---|

P.M. -----|

P.M. --|

P.M. --|

P.M. -----|

Gtrs. 2 & 3: w/ Rhy. Fig. 5 (3 times)

C#5

D5

C#5 B5

C#5

G#5 B5

D5 C#5 B5

Gtr. 11

P.M. ---|

P.M. ---|

P.M. -----|

P.M. -----|

C#5

D5

C#5 B5

8va

3

3

3

3

C#5

G#5 B5

D5

C#5 B5

loco

3

3

3

3

C#5 D5 C#5 B5

C#5 G#5 B5 D5 C#5 B5

P.M. P.M. -----

Interlude

Gtrs. 2 & 3: w/ Riff N
Gtr. 11 tacet

C#5 A5 G#5 A5 F#5 G#5 A5 B5 A5 G#5 F#5 C#5 A5 G#5 A5 F#5 G#5 A5 C#5 E5

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 5 (2 times)

C#5 D5 C#5 B5 C#5 G#5 B5 D5 C#5 B5

Gtr. 11

8va ----- loco 8va loco

P.H. P.H. P.M.

1/2 1/2 1/2 1/2 1/2 1/2

15 (15) 15 (15) 15 (15) 15 (15) 15 (15) 15

9 9 11 (11) 9 11 11 9 9 (9) 4 7

Pitch: C# C#

C#5 D5 C#5 B5 C#5 G#5 B5 D5 C#5 B5

8va -----

P.M. - 4 P.M. - - - 4

3

6 7 6 9 6 7 9 6 8 9 6 8 9 6 14 15 12 14 16 12 14 15 12 14 16 12 14 17 (17)

Interlude

Gtr. 11 tacet

G5

F#5

G5

F#5

E5

D5

E5

F#5

Gtr. 2

P.M. ---+ P.M. ---+ P.M. ---+ P.M. -----+

Gtr. 3

P.M. ---+ P.M. ---+ P.M. -----+

G5

F#5

G5

F#5

P.M. ---+ P.M. ---+ P.M. ---+ P.M. -----+ P.M. -----+ P.M. ---+ P.M. -----+

P.M. -----+ P.M. ---+ P.M. ---+ P.M. ---+ P.M. ---+ P.M. ---+ P.M. -----+

G5

F#5

C#5

E5

F#5

G5

F#5

P.M. ---+ P.M. ---+ P.M. ---+ P.M. -----+

P.M. ---+ P.M. ---+

Interlude

F#m

E

D

Gtr. 3

12 9 10 | 12 9 10 | 12 9 10

Gtr. 1

6 7 4 | 6 7 4 | 6 7 4 | 6 7 4

Gtr. 2

7 9 5 | 7 4 5 | 7 9 5 | 7 4 5

B7(no3rd)

E5

F#5

12 9 10 | 12 9 9 | 11

6 7 4 | 6 2 2 | 2 4

7 9 5 | 7 2 2 | 2 4

F#m E D

12 9 10 | 12 9 10 | 12 9 10 | 12 9 10

6 7 4 | 6 7 4 | 6 7 4 | 6 7 4

7 9 5 | 7 4 5 | 7 9 5 | 7 4 5

B7(no3rd) E5 F#5

12 9 10 | 12 9 10 | 11 | 12 12 12

6 7 4 | 6 2 2 | 4 |

7 9 5 | 7 2 2 | 4 | 9 9 9

Outro

Gtr. 1 tacet

F#m

D6#11(no3rd)

Gtr. 3

Staff 1 (Gtr. 3):

Musical notation: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with eighth and quarter notes, followed by a long sustain.

Fingering: 12 9 10 12 9 10 11 9 | 9 11 7 9 6 7 9 6 | 9 | 12 12 12

Gtr. 2

Staff 2 (Gtr. 2):

Musical notation: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with eighth and quarter notes, followed by a long sustain.

Fingering: 9 10 11 9 9 11 7 9 | 6 7 9 6 7 9 6 7 | 6 | 9 9 9

B7(no3rd)

E5

F#5

1.

2.

Staff 3 (Gtr. 1):

Musical notation: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with eighth and quarter notes, followed by a long sustain.

Fingering: 12 9 10 12 9 10 11 9 | 9 11 9 12 11 9 9 10 9 | 11 | 12 12 12 | (11)

Staff 4 (Gtr. 2):

Musical notation: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with eighth and quarter notes, followed by a long sustain.

Fingering: 9 10 11 9 9 11 7 9 | 6 7 9 6 7 9 6 7 | 6 | 9 9 9 | (6)

A/C#

D5

B5

C#5

A5

B5

D5

Gtr. 1

Staff 5 (Gtr. 1):

Musical notation: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with eighth and quarter notes, followed by a long sustain.

Fingering: 14 12 10 12 10 9 10 9 7 9 7 9 9 7 5 | 9 | 7 | (7)

Staff 6 (Gtr. 1):

Musical notation: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with eighth and quarter notes, followed by a long sustain.

Fingering: 7 | w/ bar | (7)

Gtrs. 2 & 3

Staff 7 (Gtrs. 2 & 3):

Musical notation: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with eighth and quarter notes, followed by a long sustain.

Fingering: 7 4 7 5 4 2 | 6 4 2 6 4 2 | 7 5

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, piano, and bass. The guitar part is written in treble clef with a key signature of one sharp (F#). The piano and bass parts are written in bass clef. The score is divided into measures, with chord names (C#5, E5, D5, A/C#, B5) and fret numbers (7, 9, 5, 17, 15, 14, 12, 10, 9, 11, 12, 10, 9) indicated above the notes. The guitar part includes a wavy line indicating a tremolo effect. The piano part includes a wavy line indicating a tremolo effect. The bass part includes a wavy line indicating a tremolo effect. The score is presented in a clean, professional layout with a white background and black text.

[illegible]

Gr. 1

The image shows a musical score for guitar, labeled 'Gr. 1'. The top staff is a treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes. Below the staff is a fretboard diagram with six strings. The fret numbers are: 9, 9, 9, 9, 9, 10, 12 for the first measure; 9, 9, 9, 9, 12, 10 for the second measure; 9, 9, 9, 9, 9, 10, 12 for the third measure; and 9, 12, 10, 11 for the fourth measure.

[illegible]

from *Somewhere in Time*

Stranger In A Strange Land

Words and Music by Adrian Smith

Intro

Moderately ♩ = 107

*E5

E5

E(b5)

Esus4

Em

Rhy. Fig. 1

Gtr. 1

(Bass & drums)

2

Staff 1: Gtr. 1 (Bass & drums) 2

Staff 2: TAB

Staff 3: Gtr. 2 2

Staff 4: TAB

Staff 5: **p mf P.M. -- | P.M.

Staff 6: **Vol. swell

Staff 7: 9 9 7 0 19 0 9 7 8 7 0 0 7 0 9 10

*Chord symbols reflect overall harmony.

***Vol. swell

Staff 1: E5 E(b5) Esus4 G5 E5 E(b5) Esus4 Em 1. E5 E(b5) Esus4 G5

Staff 2: †Gtrs. 1 & 2

Staff 3: P.M. P.M. P.M. P.M. End Rhy. Fig. 1

Staff 4: 9 8 7 0 7 X 5 0 9 8 7 0 7 0 9 10 0 9 8 7 0 7 X 12

†Composite arrangement

Staff 1: 2. E5 E(b5) E7sus4 C#sus2 G/B C#sus2 G/B

Staff 2: Rhy. Fill 1 End Rhy. Fill 1

Staff 3: let ring ----- | w/ bar -1/2 let ring ----- |

Staff 4: 9 8 7 12 0 2 3 0 0 0 2 (0 0 2) 0 2 3 0 0 0 2

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E5 E(b5) Esus4 Em E5 E(b5) E7sus4 Csus2 G/B Csus2 G/B

P.M. - - P.M. let ring - - - - let ring - - - -

Verse
Em7 E7sus4

I. Was man-y years a - go when I left home and came this way. I was a young man full of hopes and dreams.

Rhy. Fig. 2

let ring - - - - -

Em7 E7sus4

But now it seems to me that all is lost and noth-ing gained. Some-times things ain't what they seem. No

End Rhy. Fig. 2

Rhy. Fig. 3 **End Rhy. Fig. 3**

Grtr. 2

let ring - - - - -

Pre-Chorus

Csus2

G/B

Csus2

G/B

brave new world, ____ no brave new world. _____

Gtrs. 1 & 2

let ring -----|

let ring -----|

3 0 0 0 2 0 2 3 0 0 0 2 8

E5

No

Rhy. Fig. 4

End Rhy. Fig. 4

0 3 5 2 X X 2 2 X X 0 2 0 3 5 2 X X 2 2 0 2

Csus2

G/B

Csus2

G/B

brave new world, ____ no brave new world. _____

let ring -----|

let ring -----|

3 0 0 0 2 0 2 0 2 3 0 0 0 2

E5

0 3 5 2 X X 2 2 X X 0 2 0 3 5 2 X X 2 2 5 7

Verse

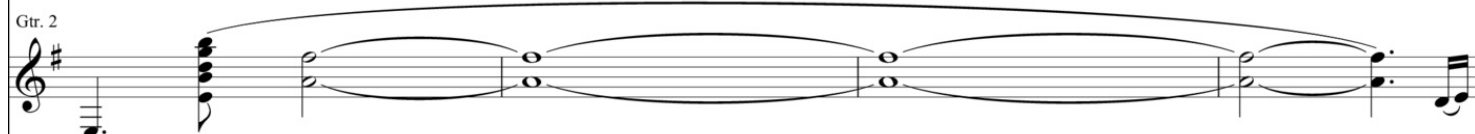
Gtr. 1: w/ Rhy. Fig. 2

Em7 E7sus₂



2. Night and day I scan ho-ri - zon, sea and sky. My spir-it wan - ders end - less - ly,
3. One hun-dred years have gone, and men a-gain they came that way to find the an - swer to the mys - ter - y.

Gtr. 2



let ring -----

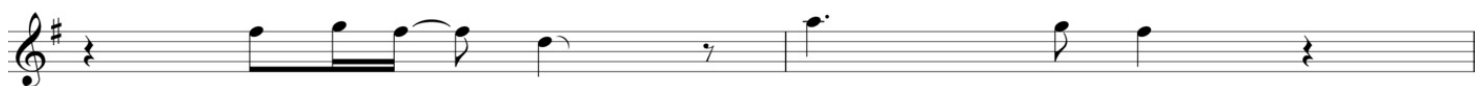


Gtr. 2: w/ Rhy. Fig. 3

Em7 E7sus₂



un - til the day will dawn and friends from home dis - cov - er why.
They found his bod - y ly - ing where it fell on that day,



Hear me call - ing, for res - cue me.
pre - served in time to see. No

Pre-Chorus

Csus2

G/B

Csus2

G/B



Set me free, no set me free.
brave new world, world.

Gtrs. 1 & 2

-1/2

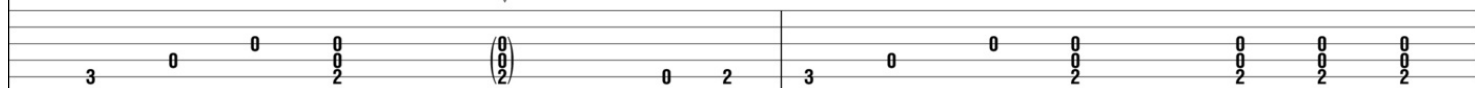


let ring -----

let ring -----

w/ bar

-1/2



Gtrs. 1 & 2: w/ Rhy. Fig. 4

E5

Gtrs. 1 & 2: w/ Rhy. Fill 1

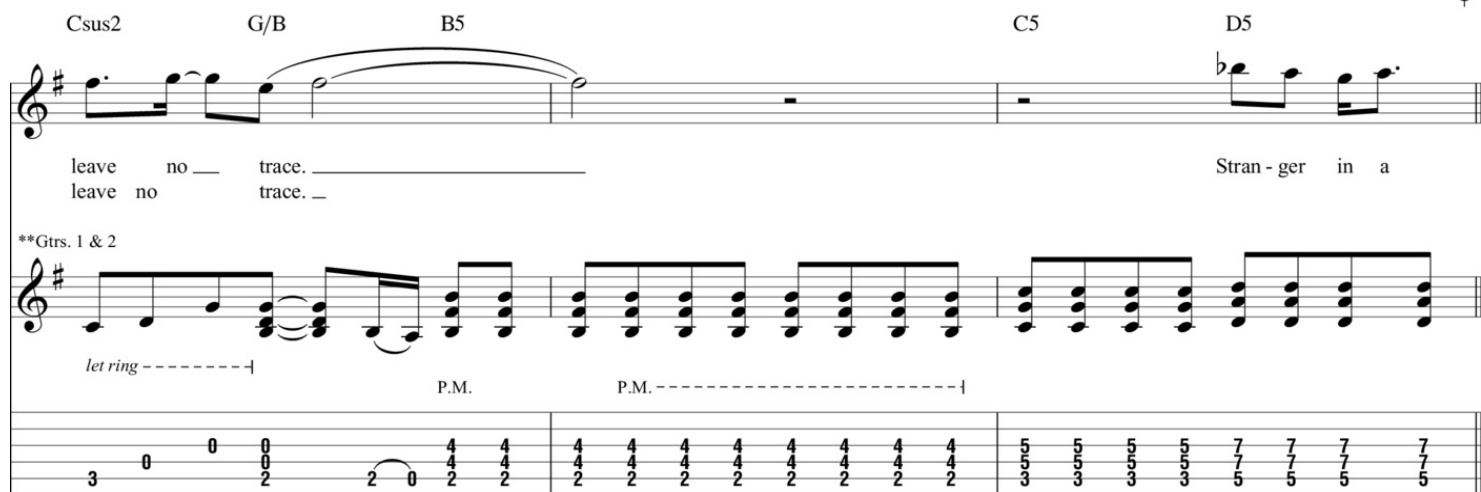
Csus2

G/B



Lost in this place, and
Lost in this place, and

Csus2 G/B B5 C5 D5



leave no trace. Stran-ger in a
leave no trace. _

**Gtrs. 1 & 2

let ring -----

P.M. P.M. -----

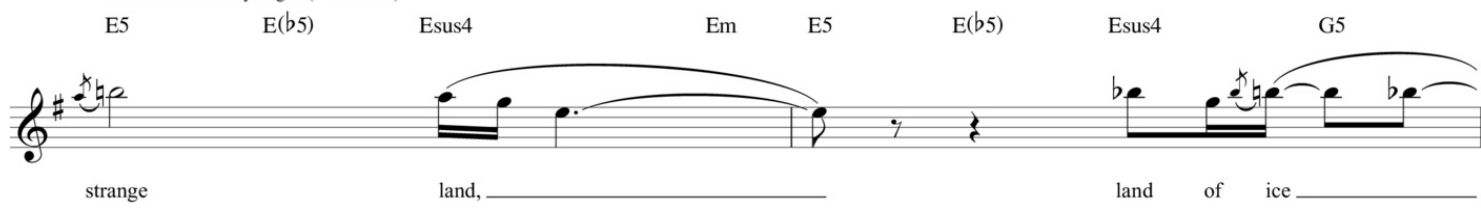
3 0 0 2 2 0 2 4 4 2 4 4 4 4 4 4 4 4 5 5 5 5 7 7 7 7

**Composite arrangement

Chorus


Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 1/2 times)

E5 E(b5) Esus4 Em E5 E(b5) Esus4 G5



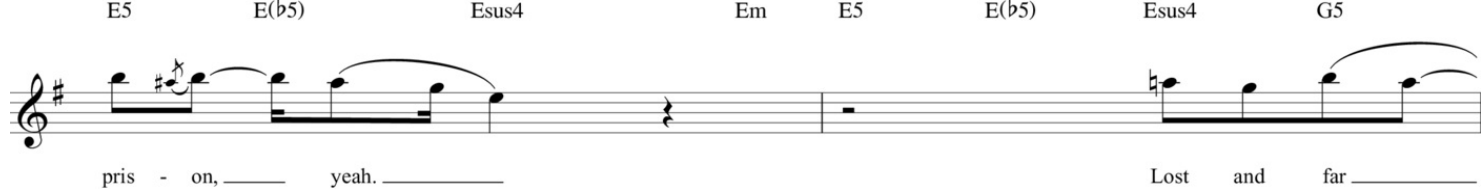
strange land, land of ice

E5 E(b5) Esus4 Em E5 E(b5) Esus4 G5



and snow. Trapped in - side this

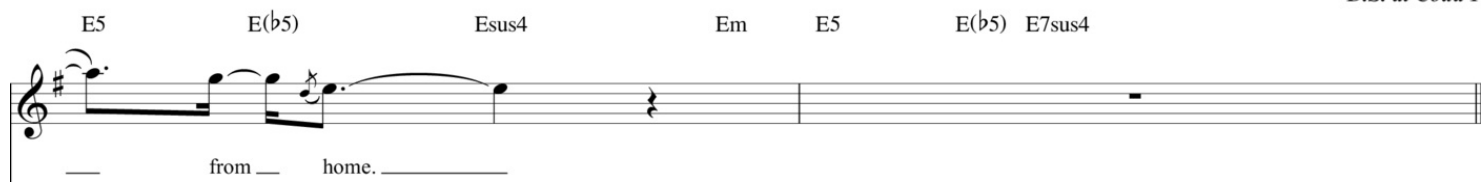
E5 E(b5) Esus4 Em E5 E(b5) Esus4 G5



pris - on, yeah. Lost and far

D.S. al Coda 1

E5 E(b5) Esus4 Em E5 E(b5) E7sus4



from home.

Gtrs. 1 & 2

9 8 7 0 0 7 0 9 10 9 8 7 7 5 7

♯ Coda 1

Bridge

2nd time, Gtr. 3: w/ Fill 1

A5 G/B C5 D5 E5 D/F#

What be - came of the man that start - ed? All are gone and their

Fretboard diagram for the first system:

2	2	2	2	X	X	5	5	5	5	5	5	9	9	9	9	9	9	12	12	12	12	12
0	0	0	0	X	X	2	2	2	2	2	2	7	7	7	7	7	7	9	9	9	9	9

G5 A5 C5 D5 E5 D/F# G5 A5

souls de - part - ed. Left me here in this place — so all — a - lone. —

Fretboard diagram for the second system:

12	12	12	12	14	14	14	14	14	5	5	5	5	5	7	7	7	7	9	9	9	9	9	9	12	12	14	14
12	12	12	12	14	14	14	14	14	3	3	3	3	3	5	5	5	5	7	7	7	7	7	7	9	9	10	12
10	10	10	10	12	12	12	12	12																			

B5

C5

D5

Stran - ger in a

P.M. ----- 1

Fretboard diagram for the third system:

4	4	4	4	4	4	4	4	4	5	5	5	5	5	7	7	7	7	7	7	7	7	7
4	4	4	4	4	4	4	4	4	3	3	3	3	3	5	5	5	5	5	5	5	5	5
2	2	2	2	2	2	2	2	2														

Fill 1

Gtr. 3

loco

Fretboard diagram for Fill 1:

19	(19)
----	------

Chorus

1st time, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 1/2 times)
2nd time, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (till fade)

E5 E(b5) Esus4 Em E5 E(b5) Esus4 G5 E5 E(b5) Esus4 Em

strange land, land of ice and snow.

To Coda 2

E5 E(b5) Esus4 G5 E5 E(b5) Esus4 Em E5 E(b5) Esus4 G5

Trapped in - side this pri - son. Lost and far

E5 E(b5) Esus4 Em E5 E(b5) E7sus4

from home.

Gtrs. 1 & 2

P.M. P.M.

Guitar Solo

Em

*Gtr. 3 (dist.)

mf

**w/ delay

Gtrs. 1 & 2 tacet
D

w/ bar

12 13 12 13 12 14 12 11 12 14 12 14

*Adrian Smith

**Set for half-note regeneration w/ 1 repeat.

Gtrs. 1 & 2

0

Em D

8va

w/ bar

1 1/2

17 16 (16) 17 17 15 14 15 (15) 14 15 14 20

[illegible]

E5
 Em Esus2
 loco
 Em

8va --- 7
 1
 15
 15 12 12
 15 12 15 12 14 12 15 12 14 (14) 12 14 12

[illegible]

D5 Dsus4 D Dsus4 D

(12) 14 12 14 12 14 12 12 14 12 14 14 12 10 12 12 10 12 10 12

7 7 7 7 7 7 8 8 8 7 7 7 8 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

C5 Csus4 C Csus4

12 10 12 12 10 12 10 12 12 10 14 12 14 14 12 14 (14) 12

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

D5 Dsus4 D

14 12 14 12 (12) 14 (12) 14 -2

7 7 7 7 7 7 8 8 8 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

End Rhy. Fig. 5

Em Esus2

Em

Gtr. 3

D5

Dsus4

D

Dsus4

D

8va

C5

Csus4

C

Csus4

8va

D.S.S. al Coda 2

D5

Dsus4

D

8va

⌘ Coda 2

E5

E(b5)

Esus4

Em

E5

E(b5) Esus4

E5

E(b5)

Esus4

Em

from home. — Stran - ger in a strange land, —

Gtr. 3

E5 E(b5) Esus4 G5 E5 E(b5) Esus4 Em E5 E(b5) Esus4 G5

land of ice _____ and snow. _____ Trapped in - side this _____

steady gliss. w/ bar ----- w/ bar

(15) 12 15 12 15 14 12 14 3 7 (7) (7) (7) (7) (7)

E5 E(b5) Esus4 Em E5 E(b5) Esus4 G5

pri - son, _____ lost and far _____

(7) 9 0 9 3 2 (2) 0 2 2

E5 E(b5) Esus4 Em E5 E(b5) Esus4

from home. _____ Stran - ger in a _____

let ring -----

15 12 15 12 12 14 12 14

Begin fade

E5 E(b5) Esus4 Em E5 E(b5) Esus4 G5

strange _____ land, _____ lost and far _____

12 12 15 (15) 15 12 15 15 15 (15) 12

(14)

E5 E(b5) Esus4 Em E5 E(b5) Esus4 G5

from home. Trapped in - side this

8va

1 17 17 17 (17) 15 (15) 17 21 1/2

E5 E(b5) Esus4 Em E5 E(b5) Esus4 G5

pris - on, lost and far

8va

loco

(21) 21 1/2 (21) 15 12 15 12 14 12 14 12 14 12 14

E5 E(b5) Esus4 Em E5 E(b5) Esus4

from home. Stran - ger in a strange

12 14 12 14 12 10 12 10 10 12 10 7 (7) (7)

-1 1/2 -1 1/2 -1 1/2 -1 1/2

w/ bar

E5 E(b5) Esus4 Em E5 E(b5) Esus4 G5

land, land of ice and...

Fade out

-1 1/2 -1 1/2 -1 1/2 -1 1/2

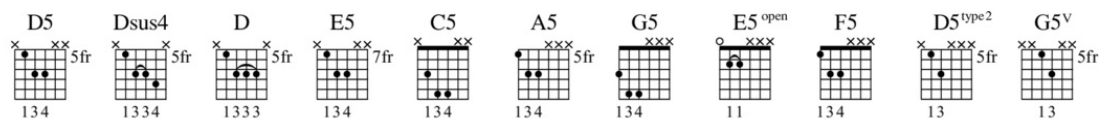
w/ bar

(7) (7) (7) (7) (7) 3 2 3 7 6 8 7 (8)

from *Piece of Mind*

The Trooper

Words and Music by Steve Harris



Intro
Fast ♩ = 160

*E5 D5 C5 D5 G5 D5 E5 D5

Gtrs. 1 & 2 (dist.)

Riff A

mf

TAB

7 7 7 5 7 5 5 5 3 5 3 3 3 2 3 5 5 5 7 7 7 5 7 5 5 5 3 5

*Chord symbols reflect overall harmony.

Gtr. 2: w/ Riff A (2 times)

C5 D5 G5 D5 Em D C D5 G5 D5 Em

End Riff A

Gtr. 1

3 3 3 2 3 5 5 5 7 5 5 4 2 4 4 4 2 0 2 2 2 0 3 5 5 5 7

2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A

D G5 D Em

Fill 1

End Fill 1

Gtr. 1

8 7 (8) 7 8 7 (8) 8 9 9 7 8 7 9 8 7 (8) 7 8 7 (8)

Gtr. 2

9 7 (9) 7 9 7 (9) 9 10 10 9 10 9 10 9 7 (9) 7 9 7 (9)

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D G5 D Cmaj7

D G5 D Em

Riff B

8 9 9 7 8 7 9

Riff B1

9 10 10 9 10 9 10

1.

2.

D G5 D Em

D5 G5 D5 E5

End Riff B

(9) 8 7 (8) 7 8 7 (8)

End Riff B1

(10) 9 7 (9) 7 9 7 (9)

Verse

2nd & 3rd times, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 1/3 times)

N.C.

D5 G5 D5 E5 N.C.

1. You'll take my life but I'll take yours too. ____
 2. The horse, he sweats with fear; we break to run. ____
 3. We got so close, near e - nough to fight. ____

You'll fire your mus - ket but I'll
 The might - y roar of the
 When a Rus - sian gets me

Gtrs. 1 & 2

7 5 7 5 7 9 7

D5 G5 D5 C5 N.C. D5 G5 D5 E5

run you through. -
 Rus - sian guns. _____
 in his sights, _____

So when you're wait - ing for the next at - tack,
 And as we race to - wards the hu - man wall,
 he pulls the trig - ger and I feel _____ the blow, -

N.C. D5 G5 D5 E5

you'd bet - ter stand, there's no turn - ing back. _____
 the screams of pain as my com - rades fall.
 a burst of rounds takes my horse be - low. _____

The bu - gle sounds, the charge -
 We hur - dle bod - ies that lay
 And as I lay there gaz - ing

Rhy. Fig. 1

P.M. - - - - -

D5 G5 D5 E5 D5 G5 D5 C5

_____ be - gins, _____
 on the ground, _____
 at the sky, _____

but on this bat - tle - field, no one wins. _____
 and the Rus - sians fire an - oth - er round. _____
 my bod - y's numb, a, and my throat is _____ dry. _____

P.M. - - - - -



P.M. - - - - -

D5 G5 D5 E5

The smell of ac - rid smoke and hors - es' breath _____
 We get so near, yet so _____ far a - way. _____
 And as I lay for - got - ten and a - lone,

End Rhy. Fig. 1

P.M. - - - - -

To Coda 1 
To Coda 2 

Interlude

2nd time, Gtr. 2: w/ Rhy. Fill 2

2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A
Em

The image shows a musical score for a guitar solo. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a single measure with a whole note chord, followed by a double bar line and a repeat sign. The bottom two staves are for guitar. The first staff is labeled 'Gtr. 1' and the second 'Gtr. 2'. Both staves have a key signature of one sharp (F#). The first staff has a 'P.M.' (pick up) mark and a 'P.M.' (pick up) mark. The second staff has a 'P.M.' (pick up) mark. The score includes various musical notations such as chords, scales, and specific guitar techniques like bends and vibrato. The title 'D5 G5 D5 E5 Em' is written above the first staff.

Gtrs. 1 & 2: w/ Riffs B & B1 (last 3 meas.)

D G5 D Em

Gtrs. 1 & 2: w/ Riffs B & B1 (1st meas.)

D G5 D Cmaj7

1.

2.

D.S. al Coda 1

F5 Cmaj7 D

D G5 D Em

D5 G5 D5 E5

End Fill 3

Fill 3

Gtr. 1

Gtr. 2

♩ Coda 1

Guitar Solo

D5 G5 D5 E5

D5

*Gtr. 3 (dist.)

f

*Adrian Smith

Gtr. 1

P.M. ----- 1

Gtr. 2

P.M. ----- 1

P.M. -----

B5

C5

D5

E5

grad. bend

Rhy. Fig. 2

Rhy. Fig. 2A

P.M. -----

E5 open

F5

G5

End Rhy. Fig. 3

End Rhy. Fig. 3A

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (1 1/4 times)

A5

G5

E5

F5

G5

A5

G5

E5 open

F5

D5^{type 2} G5^V D5^{type 2} E5

Gtr. 1

8va

Interlude

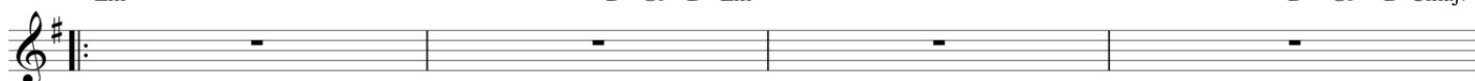
1st time, Gtrs. 1 & 2: w/ Fills 2 & 2A
1st time, Gtr. 5 tacet
2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A

Gtrs. 1 & 2: w/ Riffs B & B1 (last 3 meas.)

Em

D G5 D Em

D G5 D Cmaj7



1.

2.

D.S. al Coda 2

1st time, Gtrs. 1 & 2: w/ Riffs B & B1

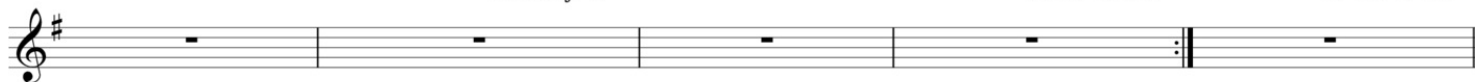
2nd time, Gtrs. 1 & 2: w/ Riffs B & B1 (1st 3 meas.)

Gtrs. 1 & 2: w/ Fills 3 & 3A

F5 Cmaj7 D

D G5 D Em

D G5 D E5



Coda 2

Outro

D5 G5 D5 E5

D5

C5

D5 G5 D5 Em

Gtr. 1

P.M. -----|

Gtr. 2

P.M. -----|



Gtr. 2: w/ Riff A (1 1/2 times)

D5

C5

D5 G5 D5 E5

D



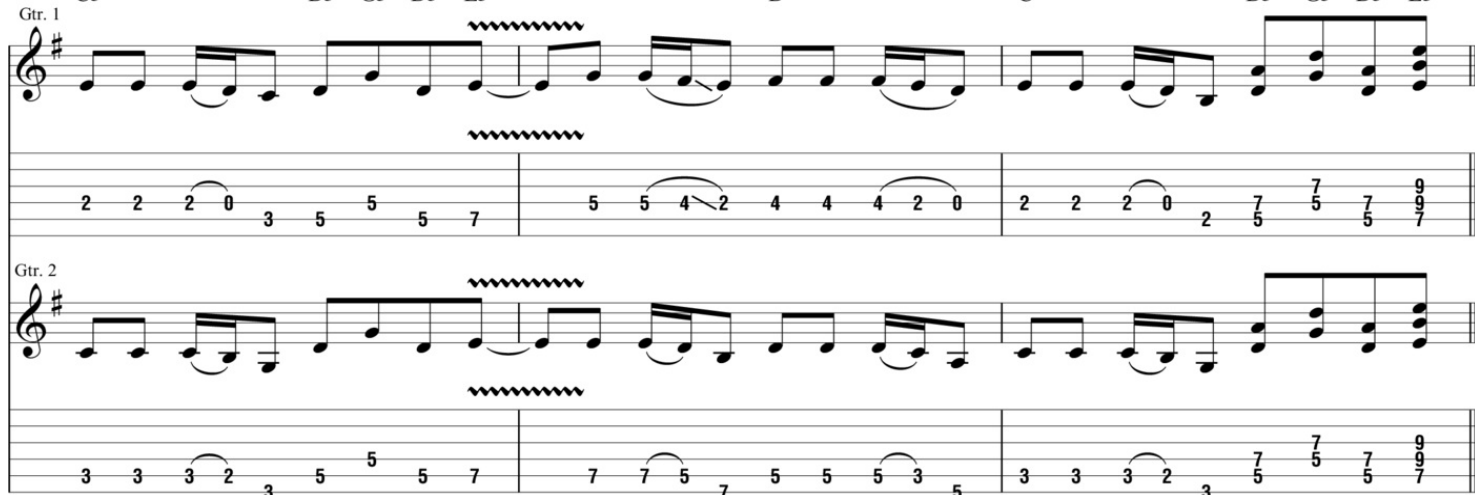
C5

D5 G5 D5 E5

D

C

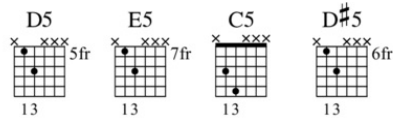
D5 G5 D5 E5



from *Number of the Beast*

22, Acacia Ave.

Words and Music by Steve Harris and Adrian Smith



Intro

Very fast ♩ = 184

Gtr. 2 (dist.)

**D5

*Gtr. 1 (dist.)

f

P.M. -----|

TAB

9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5

*Two gtrs. arr. for one.

**See top of page for chord diagrams pertaining to rhythm slashes.

Verse

E5

2nd time, Gtr. 2: w/ Rhy. Fill 1

D5

f

P.M. -----|

P.M. -----|

TAB

9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

Rhy. Fill 1

Gtr. 2

D5

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E5

I know a place ___ where we ___ can go.
for the rest ___ to do ___ their piece,

P.M. ----- P.M. -----

*w/ echo set for half-note regeneration w/ 2 repeats.

C5 D5 E5 D#5 D5 C5
(cont. in notation)

Twen-ty - two ___ A - ca - cia Av - e - nue, _
you can tell ___ her that you know ___ me.

P.M. ----- P.M. -----

D5 E5 D5 E5 D#5 D5 C5

meet a la - dy that ___ I know. _____
You might e - ven get ___ it free. _____

Gtr. 1

(5) 7 9 8 9 9 9 5

Gtr. 2 Rhy. Fig. 1 End Rhy. Fig. 1

P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

(5) 5 5 3 3 5 7 7 7 5 5 7 7 9 0 9 0 7 9 0 9 8 7 5

So if you're look - ing for a good time,
So an - y time you're down the east end,

Gtr. 1

P.M. -----|

let ring -----|

(5) 3 3 3 3 7 5 7 5 7 5 5 0 4 0 2 0

E5 D#5 D5 C5 D5

and you're pre - pared to pay the price, -
don't you hes - i - tate to go.

let ring -----|

P.M. -----| P.M. -----| P.M. -----|

0 0 0 3 2 0 5 5 5 5 7 5 7 5 7 5 7 5

E5 D5 E5 D#5 D5 C5 D5

fif - teen
You can take -

P.M. ----| P.M. -----|

(7) 9 0 0 9 8 9 9 9 5 5 5 5 7 5

E5 D5 E5 D#5 D5 C5

quid is all she asks for.
my hon - est word for it.

let ring -----|

P.M. -----|

(7) 5 7 5 5 0 0 4 0 0 2 0 0 0 0 3 2 0 5 3

Interlude

Moderately fast ♩ = 144 (♩ = $\frac{3}{4}$)

**G5/E E5

G5/E E5

*--7

Riff A

End Riff A

P.M. ---| P.M. P.M. ---| P.M. ---| P.M. P.M. ---| P.M. ---| P.M. P.M. ---| P.M. ---| P.M. P.M.

0 0 0 5 7 0 0 0 5 0 0 0 5 7 0 0 0 0 0 0 5 7 0 0 0 0 7 7 7 5 0

15

**Chord symbols reflect overall harmony.

Verse

Gtrs. 1 & 2: w/ Riff A

E5

G5/E

E5

G5/E

E5

3. Char-lotte, can't you get out from all this ___ mad - ness? _ Can't you see it on - ly brings you ___ sad - ness? _

4. Char-lotte, is - n't it time you stopped this ___ mad life? _ Don't you ev - er think a - bout the ___ bad times? _

C5

When you en - ter - tain your men, don't you know the risk of get - ting

Why do you have to live this way? Do you en - joy your lay or is it

Gtrs.

1 & 2

Riff B

3 3 3 5 5 5 4 4 4 5 5 5 3 3 3 5 5 5 4 4 4 5 4 0

E5

G5/E

E5

dis - ease, uh?

the pay?

End Riff B

P.M. -----| P.M. P.M. -----| P.M. -----| P.M. -----| P.M. P.M. -----|

0 0 0 5 7 0 0 0 5 0 0 0 5 7 0 0 0 0 7 5 0

G5/E E5

Some - day when you've reached the age of _____ for - ty, _____ I
Some - times when you're stroll - ing down the av - e - nue, the

G5/E E5 Gtrs. 1 & 2: w/ Riff B C5

bet you'll re - gret the days when you were lay - ing. _____ No - bod - y then will want to know,
way you walk, it makes me think of hav - ing you. When you're walk - ing down the street

E5 G5/E E5

you won't have an - y - more beau - ti - ful wares _ to show an - y - more. _____
ev - 'ry - bod - y stops and turns to stare at you.

Chorus

C5 D5 Bm C5

Twen - ty Two, _____ the av - e - nue, _____

Gtrs. 1 & 2

D5 E5 D5 E5

that's the place _____ where we all go. _____

C5 D5 Bm C5

You will find _____ it's warm in - side. _____ The

1.

D5 E5 G5/E E5

red light's burn - ing bright _____ to - night. _____

P.M. ----| P.M. P.M. ----| P.M. ----| P.M. P.M. ----|

5 5 3 X X 7 7 5 0 0 0 5 0 7 0 0 0 5 0 0 0 5 0 7 0 0 0 7 5 0

2.

B5 N.C. Bridge D5 E5

bright _____ to - night. _____ Beat her, mis -

Rhy. Fig. 2

P.M. --| P.M. --| P.M. -----|

4 4 4 4 4 4 4 4 4 4 4 4 5 4 2 4 2 5 2 5 4 5 4 0 7 5 9 7 (9)\ 0 0 0 0 0 0 0 0

D5 E5 D5 E5 Dsus4 D Dsus4 D

treat her. Do an - y - thing that you please.

End Rhy. Fig. 2

P.M. -----| P.M. -----|

7 5 9 7 (9)\ 0 0 0 0 0 0 0 0 7 5 9 7 (9)\ 0 0 0 0 0 0 0 0 8 7 8 7 X X 8 8 8 7 X X 8 7 8 7 X X

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 E5 D5 E5 D5 E5 Dsus4 D Dsus4 D

Bite her, ex - cite her. Make her get down on her knees. _____ A -

D5 E5

buse — her, mis - use her.

Gtrs. 1 & 2 Rhy. Fig. 3

steady gliss. steady gliss.

D5 E5 Dsus4 D Dsus4 D

She can take all that you've got. Ca -

End Rhy. Fig. 3

steady gliss.

Gtrs. 1 & 2: w/ Rhy. Fig. 3

D5 E5 D5 E5 D5 E5 Dsus4 D Dsus4 D

ress — her, mo - lest her. She al - ways does what you want, —

E5 N.C. E5

ah.

Guitar Solo
End triplet feel Half-time feel

*Gtr. 3 (dist.)

f
**w/ delay

*Dave Murray

**Set for dotted quarter-note regeneration w/ 2 repeats.

Gtrs. 1 & 2 Rhy. Fig. 4

D5 C5 N.C.

12 14 12 10 12/14 12 14 12 14 (14) 12 15 (15) 12 15 (15) 13

End Rhy. Fig. 4

7 5 7 5 5 3 3 2 3 2 3 2

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times) E5 D5

12 14 16 14 12 14 12 11 12 11 9 11 9 7 7 9 7 7 1/2 7

C5 N.C.

(7) 5 7 (7) 5 7 5 4 7 9 7 7 8 10/12 10 12

E5 8va D5 loco

15 (15) 12 15 (15) 12 15 14 12 15 12 15 14 (14) 12 14 12 14 14 16 14

C5 N.C. E5

16 12 14 11 12 14 11 12 14 12 14 12 14 12 13 12 13 15 13 15 17 15 17 14 17

Verse

Gtrs. 1 & 2: w/ Riff C (3 times)

E5

D5



Can't you see it will lead you to ru-in?
 your life's good. Don't you know that it's hurt-ing?
 it's no life for you. Stop all that screw-ing.

1., 2.

Gtrs. 1 & 2: w/ Riff D

E5



3.

Gtrs. 1 & 2: w/ Riff D

E5



*Gtr. 4 (dist.)



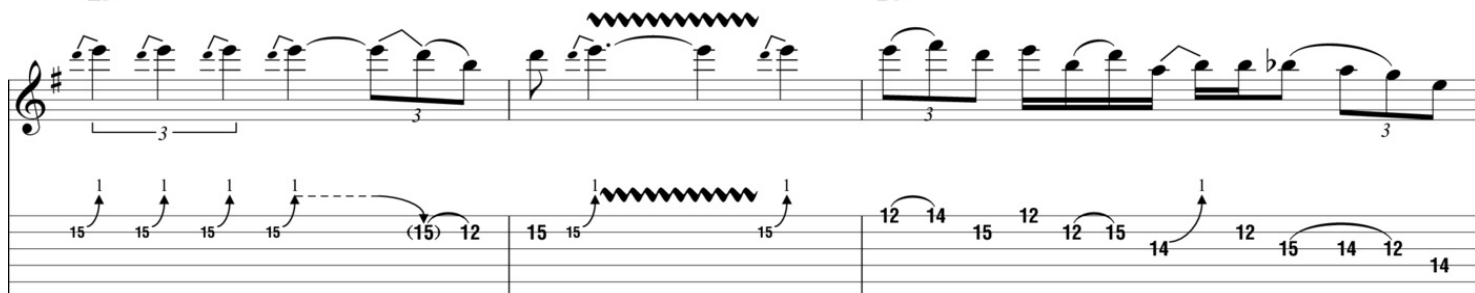
*Adrian Smith

Outro-Guitar Solo

Gtrs. 1 & 2: w/ Riff C (3 times)

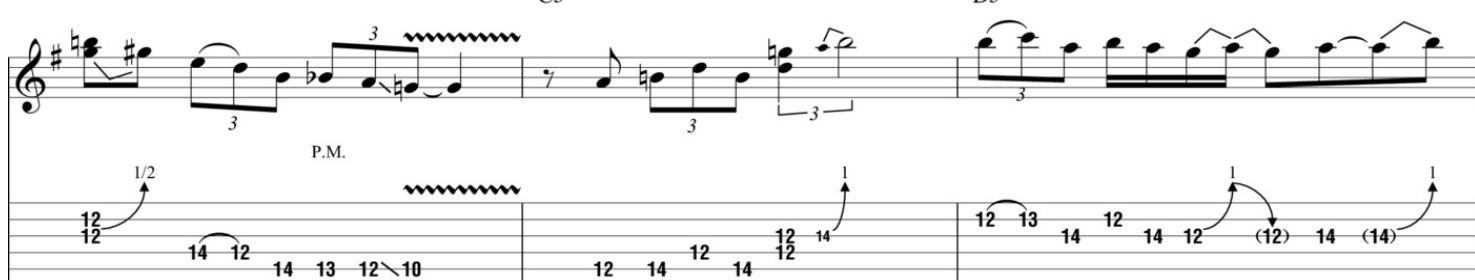
E5

D5



C5

D5



E5

Gt

The image shows a musical score for an exercise labeled '8va'. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of eighth notes, some grouped in triplets (indicated by a '3' below the beam). The bottom staff is in bass clef and shows fingerings (numbers 1, 12, 15, 14, 17) and slurs for the corresponding notes. The exercise is divided into two measures by a vertical line.

loco

D5

 δv

Gr. 5 *diva* (dist.)

f

20 20 20 20 19 20 19 17 19 17 15 17 15 14 15 14 12 13 12 10 12

Gtr. 4

Grtr. 4

17 17 17 17 15 17 15 14 15 14 12 13 12 10 12 10 8 10 8 7 8

Gtrs. 1 & 2: w/ Riff D
Gtr. 5 tacet
E5

Gtr. 4 *loco*

Gtrs. 1 & 2: w/ Riff C (3 times)

D5

C5

D5

Gtrs. 1 & 2: w/ Riff D
E5

Gtrs. 1 & 2: w/ Riff C (2 1/2 times)

D5

C5

N.C.

Free time

E5

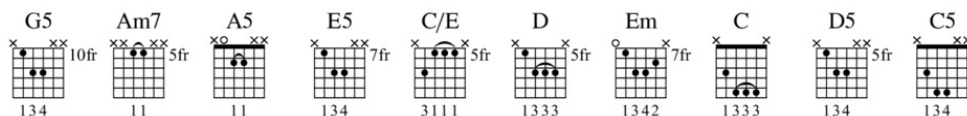
Gtrs. 1 & 2

D5 E5

from Powerslave

Two Minutes To Midnight

Words and Music by Bruce Dickinson and Adrian Smith



Intro

Very fast ♩ = 188

*Am7 D5/A Am7 D5/A Am7 D5/A

Riff A

Gtr. 1 (dist.)

mf

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

TAB

0 0 5 0 0 7 0 0 5 0 0 7 0 7 0 0 5 0 0 7 0 0

*Chord symbols reflect implied harmony.

Am7 A5

Am7 D5/A

Gtr. 2 tacet

Am7 D5/A

Am7

D5/A

Gtr. 1

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

5 2 5 0 3 0 0 0 5 7 0 0 5 7 7 0 5 7 0 0

Gtr. 2 (dist.)

f let ring --|

2 2 2 0 2 0

Am7 A5

Gtr. 1: w/ Riff A

Am7 D5/A

Am7 D5/A

Am7

D5/A

Am7

A5

Gtr. 1

P.M. --|

End Riff A

Gtr. 2

let ring --|

5 2 5 0 3 0 2 2 0 2 2 0

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Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

2
6

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

*Gtrs. 1 & 2

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

5 7 5 7 5 7 5 2 0 3 0

*Composite arrangement

Verse

Gtrs. 1 & 2: w/ Riff A

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

1. Kill for gain or shoot to maim, but we don't need a rea-son. The
blind men shout, let the crea- tures out, we'll show the un- be- liev- ers. The
bod- y bags and lit- tle rags of chil- dren torn in two. And the

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

gold- en goose is on the loose and nev- er out of sea- son.
na- palm screams of hu- man flames, of a prime time Bel- sen feast, yeah. As the
jel- lied brains of those who re- main to put the fin- ger right on you. As the

Am7 D5/A Am7 D5/A D7sus4 D5 D7sus4 Am7

Black- ened pride still burns in- side this shell of blood- y trea- son.
rea- sons for the car- nage cut their meat and lick the gra- vy. We
mad men play on words and make us all dance to their song. To the

Riff B

Gtrs. 1 & 2

P.M. - - - P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. - - -

5 7 5 7 5 7 5 5 5

Gtrs. 1 & 2: w/ Riff B

D5/A Am7 D5/A D7sus4 D5 D7sus4 Am7

Here's my gun for a bar - rel of fun, ___ for the love of liv - ing death. ___
oil the jaws of the war ___ ma - chine ___ and feed it with our ba - bies. ___ The
tune of starv - ing a mil - lions to make a bet - ter kind of gun.

Pre-Chorus

Am F/A * G/A Gsus4/A

kill - er's ___ breed ___ or the de - mon's seed. The

Riff C Gtrs. 1 & 2 End Riff C

P.M. - - - - - P.M. - - - - - let ring - - P.M. - - - - - P.M. - - - - - let ring - -

*Chord symbols reflect overall harmony.

F Fsus4 C G/B

glam - our, the for - tune, ___ the pain. ___ Go to

Gtrs. 1 & 2: w/ Riff C Am F/A G/A Gsus4/A

war a - gain, ___ blood is free - dom's stain. Don't you

F F#sus4 E#sus4 E Am7

pray for my soul — an - y - more. — Two —

P.M. -----| P.M. - -| let ring - -| let ring -----| P.M.

2 2 2 2 2 2 2 3 | 3 2 | 2 2 2 2 2 2 0 | 0 1 2 2 2 0 | 0 3 0 3 0 0 5

Chorus

C5 G5 Dm

— min - utes to mid - night, — the hands —

Riff D End Riff D

P.M. - -| let ring - -| P.M. - -| *T let ring - -

(5) 7 0 0 7 5 7 5 | 7 0 0 7 5 7 5 | 3 3 3 3 3 3 3 | 7 7 5

*T = Thumb on 6th string

F5 **G5 Am7

— that threat - en — doom. — Two —

let ring -----| (Gtr. 2, cont. in slashes)

6 | 7 7 5 10 10 8 | 12 12 12 10 | 12 12 10 7 5 7 6 5 3 5

**See top of first page of song for chord diagrams pertaining to rhythm slashes.

Gtrs. 1 & 2: w/ Riff D

C5 G5 Dm

— min - utes to mid - night, — to kill —

To Coda 1

To Coda 2

F5

G5

A
⑤
open

Gtr. 2

(cont. in notation)

the un - born in the womb.

Gtrs. 1 & 2

let ring -----

Gtr. 1

(1st & 3rd times, Gtr. 2, cont. in slashes)

(7 7 5) 6 7 7 5 10 10 8 12 12 10 (12 12 10) / 7 5 7 6 5 3 0

Interlude

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

Gtrs. 1 & 2

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

0 0 5 0 0 7 0 0 5 0 0 7 7 0 0 5 0 0 7 0 0 5 7 5 7 5 5 3 0

D.S. al Coda 1

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

2. The

P.M. P.M. - - P.M. - - P.M. P.M. - - P.M. - - P.M. - - P.M. - -

(2 2 0) 0 5 0 0 7 0 0 5 0 7 7 0 0 5 0 0 7 0 0 5 0 2 2 0 0 3 0

⊕ Coda 1

Guitar Solo

A5 A5 E5/A G5/A

*Gtr. 3 (dist.)

mf

grad. bend grad. release w/ bar

1/2 1

7 (7) 7 5 4 5 4 2 0

-3 1/2

*Dave Murray

Gtrs. 1 & 2

Rhy. Fig. 1

steady gliss. P.M. ---| P.M. ---| P.M. ---|

(12/12/10) (12/12/10) 0 0 9/7 (9/7) 4/2 7/5 7/5 0 0 4/5 0 0

F5 C/E Dadd4 A5 E5/A G5/A

w/ bar grad. dive w/ bar -----|

(0) 2 (2) 5 6 8 6 5 6 5 5 6 5 8 6 5 5

-3 -1

5 5 0 4 5 4 5 7 4 5 7 9/7 (9/7) 4/2 7/5

F5 C/E D5

w/ bar

w/ bar

6 5 8 6 5 7 5 7 5 4

0 12 (12) (12)

-1 1/2

End Rhy. Fig. 1

P.M. - - - - | P.M. - - - |

(7/5) 7/5 0 0 4/5 0 0 5/3 5/2 7/5 5 7 5 7 5 3

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A5 E5/A G5/A F5 C/E Dadd4

19 (19) 17 20 20 (20) 17 20 19 17 17 19 20 19 (19) 17 19

1 hold bend

*Gtr. 4 (dist.)

mf

1/2 12 (12) 14 15 (15) 13 15 12 13 14 12 1/2 hold bend 12 12 (12) 10 12

*Dave Murray

Gtr. 4 tacet

A5 E5/A G5/A

8va

12 12 12 12 12 13 15 12 13 15 17 20 20

(19) (19)

(12)

Guitar Solo
Half-time feel

Gtr. 3 tacet

**E5

G/B

8va

Gtr. 3

F5 C/E D5

*Gtr. 5 (dist.)

f

steady gliss.

20 20 17 20 (20) 15 14 (14) 12 14 (14)

*Adrian Smith

Gtrs. 1 & 2

Rhy. Fig. 2

P.M. -- -| P.M. -- -| P.M. -- -|

5 3 5 2 7 5 5 7 5 7 5 3 9 9 7 9 7 5 2 0 0 5 2 0 0

**Bass plays E pedal (next 16 meas.).

C5 A/C# E5 G/B

P.M. -- -|

steady gliss.

8 7 9 7 7 7 6 (6) 15 17 16 14 16 15 14 12 14 14 12 14 12

P.M. -- -| P.M. -- -|

5 3 0 0 7 4 4 5 7 4 5 7 9 9 7 0 0 5 2

C5 G/B A5

3

w/ bar


14 13 12 10 (10) 13 12 14 12 14 (14) 12 15 0 (15) 0 (15)

End Rhy. Fig. 2

P.M. -- -| P.M. -- -|

(5) 2 0 5 3 5 5 2 2 0 5 7 5 7 5 3

[illegible]

Gtr. 5 tacet
 C5
 G/B
 A5
 Gtr. 2 
 (cont. in notation)
 Gtr. 6
 15ma
 loco
 Gtr. 6
 steady gliss.
 P.H.
 1
 (15) 15 14 12 15 13 12 14 12 11 14 12 10 (10)

Gtrs. 1 & 2

(Gtr. 2, cont. in slashes)

3

*Gtrs. 1 & 2

[illegible]

G5 D5 E5 C/E D/E

12 12 10 7 5 9 7 5 7 7 5

E5 D5 E5 G5 D5 E5

steady gliss. (cont. in slashes)

7 7 5 15 0 0 9 7 9 7 9 7 5 5 9 7 12 12 10 7 5 9 7

C/E D

Gtrs. 1 & 2 (Gtr. 1, cont. in notation)

Gtr. 5

w/ bar *3* *3*

12 12 15 (15) 14 (14) 12 14 (14) (14) 11 12 14

Em

Gtr. 2

Gtr. 5

steady gliss.

Gtr. 1

Gtr. 6 *divisi*

3 *3* ***

(Gtr. 1, cont. in slashes)

12 (12) (12) 12 10 12 10 12/9 11 9 12 (9) (12)

*Gtr. 1 to left of slash in tab.

Interlude

Gtr. 2: w/ Riff A
Gtr. 6 tacet

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

Gtr. 1

P.M. - - | P.M. - - | P.M. - - | P.M. | P.M. - - | P.M. - - | P.M. - - - - - |

0 0 5 0 0 7 0 0 | 5 0 7 7 | 0 0 5 0 0 7 0 0 | 0 7 5 7 6 5 3 0

D.S. al Coda 2

Gtr. 1: w/ Riff A (last 4 meas.)

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

3. The

Coda 2

Outro

G5/A A5

Gtr. 2

(cont. in notation)

Mid - night, _____

Gtr. 1

Gtrs. 1 & 2

P.M. - - - - - | P.M. |

(12 12 10) 10 10 10 10 7 5 0 0 | 7 5 0 9 7 | (9 7) X X X X

F5/A G5/A C5/A D5/A

mid - night, _____ mid - night _____

P.M. | P.M. |

10 10 8 0 12 10 (12 12 10) (12 12 10) (12 12 10) 5 5 3 0 7 5 (7 7 5)

1.

C5/A A5

is all night.

Rhy. Fill 1 End Rhy. Fill 1

P.M. ---| P.M. P.M. ---|

(7/5) 0 0 0 0

2.

Gtr. 2: w/ Rhy. Fill 1

C5/A A5

is all night.

Gtr. 1

P.M. ---| P.M. let ring ---|

(7/5) 0 0 5/3 0 2/0 (2) 7

G5/A A5 F5/A G5/A

Gtr. 2

Gtrs. 1 & 4

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

7 9 9 9 X X 9 X X 7 7 X X 10 12 12 12 X X X 12 X X 12 12 X X

5 7 7 7 X X 7 X X 7 7 X X 10 12 12 12 X X X 12 X X 12 12 X X

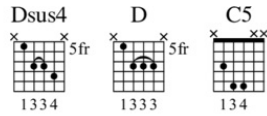
8 10 10 10 X X X 10 X X 10 10 X X

7 0 0 0 7 0 0 7 0 0 0 7 0 0 5 7 5 7 7 0 0 0 7 0 0 0 7 0 0 0 7 0 0 5 7 5 7

from *Somewhere in Time*

Wasted Years

Words and Music by Adrian Smith



Intro

Fast ♩ = 150

**E5

*Gtr. 1
(dist.)

Fill 1

End Fill 1

mf

12 12 0 0 0 7 0 0 0 0 0 8 0 0 0 0 0 5 0 0 0 0 7 0 0 0 3 0 0

*Adrian Smith

**Chord symbols reflect implied harmony.

Riff A

5 0 0 0 0 2 0 0 0 0 3 0 0 0 0 5 0 0 0 0 2 0 0 3 0 0 12 0 0 0 0 7 0 0 0 0 8 0 0

End Riff A

0 0 5 0 0 0 0 7 0 0 3 0 0 5 0 0 0 0 2 0 0 0 0 3 0 0 0 0 5 0 0 0 0 2 0 0 3 0 0

Gtr. 1: w/ Riff A (1 1/2 times)

Gtr. 2 (dist.)

mf

7 0 7 0

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Gtr. 3 (dist.) *mf* **Dsus4 D* (cont. in notation)

Gtr. 1

Harm. ----| w/ bar grad. dive

Pitch: D -1/4 -1/2 -1 1/2

Gtr. 2

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Verse

Gtr. 1 tacet

D5 E5 G5 D5

coast of gold — a - cross the sev - en seas, —

Rhy. Fill 1 **End Rhy. Fill 1** **Rhy. Fig. 1**

**Gtrs. 2 & 3

P.M. P.M. ---| P.M. ----| P.M. -----| P.M. P.M. ---| P.M. -

**Composite arrangement

E5 G5

I'm trav - 'lin' on —

P.M. ---| P.M. -----| P.M. P.M. ---| P.M. ----| P.M. ---|

D/F# G5/D G5 C5 Cmaj7 Cmaj9 D

eas - i - ly. — Ain't it fun - ny how it is? You nev - er
 When you can't find the words to say, — it's hard to

miss it till it's gone a - way. — And my heart — is ly - ing there, — and will be
make it through an - oth - er day. — And it makes — me want to cry and throw my

3rd time, Gtr. 1: w/ Fill 2

Cmaj7 Cmaj9 G5 Cmaj9 A5

Gtrs. 2 & 3

Rhy. Fig. 2

P.M. P.M. - -

*T

*T = Thumb on 6th string

- 306 -

D5 C5 A5 E5 D5

stand, _____ don't waste your time — al - ways search - ing for — those

1st time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1st 6 meas.)
 2nd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2
 3rd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 times)

Csus2 G5 Cmaj9 A5

wast - ed — years. Face up, _____ make your

End Rhy. Fig. 2

let ring —————|

D5 C5 A5 E5 D5

stand. _____ And re - al - ize — you're liv - ing in — the

To Coda

Interlude

Gtr. 1: w/ Fill 1

Gtr. 1: w/ Riff A (last 3 meas.)

E5

Csus2

gold - en — years. —

Gtrs. 2 & 3

Rhy. Fig. 3

let ring —————|

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first 12 measures of the piece. The second system contains the remaining 12 measures. The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody is characterized by a simple, repetitive pattern of eighth and quarter notes. The lyrics are written below the staff, with some measures containing a 'P.M.' (Piano Moderato) marking. The piece concludes with a final measure marked 'P.M.'.

[illegible]

Gtr. 2: w/ Rhy. Fig. 4 (1 3/4 times)
Gtr. 3: w/ Rhy. Fig. 4 (1 7/8 times)

Gr. 1 C5 D5 D5 E5

let ring-----|

0 0 0 0 0 7 8 8 | 8 10 10 12 0 12 10 12 | 10 0 8 0 8 0 10 0 8 0 8 0 10 0 8 0

Gtrs. 2 & 3

End Rhy. Fig. 4

The image shows musical notation for two guitar parts. The top part, labeled 'Gtrs. 2 & 3', is in treble clef with a key signature of one sharp (F#). It features a sequence of chords: a D major triad (D, F#, A) followed by a D major triad with a natural F (D, F, A), then a D major triad with a natural F and a natural A (D, F, A), and finally a D major triad with a natural F and a natural A (D, F, A). The bottom part, labeled 'End Rhy. Fig. 4', is in bass clef and shows a sequence of chords: a D major triad (D, F#, A), then a D major triad with a natural F (D, F, A), then a D major triad with a natural F and a natural A (D, F, A), and finally a D major triad with a natural F and a natural A (D, F, A). The notation includes various musical symbols such as treble and bass clefs, a key signature of one sharp, and various musical notes and rests.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The lyrics 'The Rose Tree' are written below the staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, folk-like style. The lyrics 'The Rose Tree' are written below the staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, folk-like style. The lyrics 'The Rose Tree' are written below the staff.

⌂ Coda

G5 Cmaj9 A5 D5 C5 A5

So, _____ un - der - stand, _____ don't

E5 D5 Csus2

waste your time _ al - ways search - ing for _ those wast - ed _ years. _____

G5 Cmaj9 A5 D5 C5 A5

Face up, _____ make your stand. _____ And

E5 D5 Csus2

re - al - ize _ you're liv - ing in _ the gold - en _ years. _____

Outro

Gtr. 1: w/ Riff A (2 1/2 times)

Gtrs. 2 & 3: w/ Rhy. Fig. 3

E5

D5

Gtr. 1 C G/B Am G A5 G5 E5

0 0 0 0 1 0 2 0 2 0

Gtrs. 2 & 3 P.M. -----

3 3 3 2 2 2 0 0 0 3 3 3 7 5 7 7 0

from *Fear of the Dark*

Wasting Love

Words and Music by Bruce Dickinson and Janick Gers

Intro

Moderately slow ♩ = 78

***Em

C

D

Em

C

Riff A1

*Gtr. 1 (elec.)

mf
w/ dist.

*Dave Murray

Riff A

**Gtr. 2 (elec.)

mf
w/ dist.

**Janick Gers

***Chord symbols reflect implied harmony.

1. D 2. D C D Em(add9) Em9/C

End Riff A

Gtr. 1

End Riff A1

Gtr. 2

†Gtr. 3 (acous.)

mf
let ring

†Dave Murray - nylon-string acoustic, and Janick Gers - Chet Atkins acoustic/electric
Composite arrangement

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Gtrs. 1 & 2 tacet

Em(add9) Em9/C Em(add9) **Riff B** Em9/C Em(add9) Em9/C **End Riff B**

Gtr. 3

let ring ----- let ring -----

Verse
Gtr. 3: w/ Riff B (2 times)

Em(add9) Em9/C Em(add9) Em9/C

1. May - be one ____ day ____ I'll be an hon - est man. ____

Em(add9) Em9/C Em(add9) Em9/C

Up 'til now ____ I'm do - ing the best I can. ____

Am7 Dadd11/A Am7 Dadd11/A

Long ____ roads, ____ long ____ days ____ of

Gtr. 3 **Riff C** **End Riff C**

let ring ----- let ring -----

Gtr. 3: w/ Riff B

Em(add9) Em9/C Em(add9) Em9/C

sun - rise ____ to sun - set, ____ of sun - rise ____ to sun - set. ____

Verse
Gtr. 3: w/ Riff B (2 times)

Em(add9) Em9/C Em(add9) Em9/C Em(add9) Em9/C

2. Dream on, broth - ers, ____ while you can. ____ Dream on, sis - ter, ____ I hope you

Em(add9) Em9/C Gtr. 3: w/ Riff C Am7 Dadd11/A Am7 Dadd11/A

find the one. ____ All ____ of our lives, ____ cov-ered up quick - ly by ____ the tides ____

Em(add9) Em9/C Em(add9) Em9/C

of time.

Gtr. 3 **Riff D** **End Riff D**

let ring -----

Chorus
Gtr. 3 tacet
E5 C5 D5 G5 F E5 C5

Spend your days ___ full of emp - ti - ness, ___ spend your years ___ full of

Rhy. Fig. 1
*Gtrs. 1 & 2

**T -----

*Composite arrangement **T = Thumb on 6th string

D5 G5 D5/F# E5 C5 D5 G5 D5

lone - li - ness, ___ Wast - ing love ___ in a des - per - ate ca - ress, ___

End Rhy. Fig. 1

P.M. ----- T -----

Interlude
Gtrs. 1 & 2 tacet
Dadd11 C Em7

roll - ing shad - ows ___ of nights. ___

***Gtrs. 3 & 4

let ring ----- let ring -----

***Gtr. 4 (12-str. elec.) played *mf*.

2nd time, Gtrs. 3 & 4: w/ Rhy. Fig. 3
 Dadd11 C Em7
 Rhy. Fig. 2 End Rhy. Fig. 2 Rhy. Fig. 3 End Rhy. Fig. 3
 2nd time, Gtrs. 3 & 4: w/ Rhy. Fig. 2
 Dadd11 C Em7 Dadd11 C
 To Coda

let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- |

3 5 4 0 3 2 0 0 0

Verse
 Gtr. 3: w/ Riff B (2 times)
 Gtr. 4: tacet
 Em(add9) Em9/C Em(add9) Em9/C Em(add9) Em9/C

3. Dream on, broth - ers, while _ you can. _ Dream on, sis - ters, I hope you

Emadd9 Em9/C Gtr. 3: w/ Riff C Am7 Dadd11/A Am7 Dadd11/A

find the one. _ All _ of our lives, _ cov - ered up quick - ly by _ the tides _

Gtr. 3: w/ Riff B Em(add9) Em9/C Em(add9) Em9/C Gtr. 3: w/ Riff C Am7 Dadd11/A

_ of time. _ Sands are flow - ing and the

Am7 Dadd11/A Gtr. 3: w/ Riff D Em(add9) Em9/C Em(add9) Em9/C

lines _ are in your hand. _ In your eyes _ I see _ the hun - ger and the des - p'rate cry that tears _ the night. _

Coda

1.

Interlude

Gtrs. 1 & 2: w/ Riffs A & A1 (1 3/4 times)
 Gtrs. 3 & 4: tacet
 Em C D Em C D

2.

D C5 D5 Em(add9) Em9/C Em(add9) Em9/C

Gtr. 1 Gtrs. 1 & 2

Gtr. 2 divisi

* P.M. ----- | P.M. ----- |

7/10 5 5 7 7 0 4 2 0 4 0 3 0 2 4 2 0 4 2 3 4 0 4 0 2 4 2 0 4 2 3 4 0 4

*Gtr. 1 to right of slash in tab.

Guitar Solo

E5 C5 N.C. A5 D5 B5

*Gtr. 5 (elec.)

f

w/ dist.

*Janick Gers

Gtrs. 1 & 2 Rhy. Fig. 7 End Rhy. Fig. 7

Gtrs. 1 & 2: w/ Rhy. Fig. 7 (3 times)

E5 C5 N.C. A5 D5 B5

Gtr. 5

let ring

8va

E5 C5 N.C. A5 D5 B5

8va

E5 C5 N.C. A5 D5 B5

8va

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1
E5

Gtr. 5 tacet
D5

G5

F

E5

C5

Musical score for the song "Spend your days full of emptiness, spend your years full of". The score is written for a single melodic line in G major (one sharp). The lyrics are: "Spend your days _____ full of emp - ti - ness, _____ spend your years _____ full of". The melody consists of eighth and quarter notes, with some measures containing rests. The score is divided into three measures, with the first measure containing the lyrics "Spend your days", the second "full of emp - ti - ness, _____", and the third "spend your years _____ full of".

D5 G5 D5/F# E5 C5 D5 G5 D5

lone - li - ness. — Wast - ing love _ in a des - per-ate ca - ress, _

E5 C5 D5 G5 B5 E5 C5

roll - ing shad - ows _____ of night. _____ Spend your days _____ full of

Gtr. 5

The musical score for guitar 5 consists of three measures. The first two measures each contain a whole rest. The third measure contains a half note G4 (first line, second space) and a half note A4 (first line, third space), beamed together. A fingering '1' is written above the A4 note. A measure number '17' is written below the staff at the beginning of the third measure.

Gtrs. 1 & 2

P.M. -----| P.M. -----|

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (last 5 meas.)

D5

G5

F

E5

C5

emp - ti - ness, _____

spend your years _____ full of

δva - - - - -

loco

steady gliss.

let ring - - - - -

D5

G5

D5/F# E5

C5

D5

G5 D5

lone - li - ness. _____ Wast - ing love _ in a des - per - ate ca - ress, _

P.M. 4

15 (15) 15 15 12 14 (14) 12 12 (12) 14 (14) 12 14 14 (14) 12 12/14

E5

C5

D5

C5

Gtrs. 1, 2 & 5 tacet
Dadd11 C

Em7

rit.

roll - ing shad - ows _____ of night. _____

Gtr. 5

rit.

(12) 11 12 10 9 7

Gtrs. 1 & 2

Gtr. 3

*rit.**let ring* -----

0 0 0 9 (9) 7 5 7 5 5 4 0 3 2 0 0

Words and Music by Steve Harris

Fast ♩ = 152 (♩♩ = $\overset{\text{3}}{\text{♩}}$)

D5 G5

Play 4 times
End Rhy. Fig. 1

[illegible]

*Chord symbols reflect implied harmony.

D5

Rhy. Fig. 2

End Rhy. Fig. 2

[illegible]

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

B5 G5

Verse

C5 B5 G5

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a repeat sign and a quarter rest. The melody consists of: a quarter note G4, a triplet of eighth notes A4-B4-A4, a quarter note G4, a triplet of eighth notes F#4-G4-F#4, a quarter note E4, a quarter note D4, a quarter note C4, a triplet of eighth notes D4-E4-D4, a quarter note E4, a half note F#4, and a half note G4. The staff ends with a repeat sign.

1. It's snow-ing out-side, the rum-bl-ing sound of en - gines roar in the night. _____
2. Ba - var - i - an Alps that lay all a - round, they seem to stare from be - low. _____

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 2

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

1/4 3/2

- 319 -

E5 D5 E5 C5 B5 G5 E5 G5 A5 E5 C5 B5 G5

The mis-sion is near, the con-fi-dent men are wait-ing to drop from the sky.
The en-e-my lines, a long time passed, are ly-ing deep in the snow.

The bliz-zard goes
In-to the

Chorus

C5 D5 E5 D5 B5 C5 D5

on, night, but still they must fly. _____
they fall through the sky. _____

No one should
No one should

Rhy. Fig. 4

Gtrs. 1 & 2

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

5 5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5 5
---------------------	---------------------	---------------------	---------------------	---------------------	---------------------

C5 D5 E5 D5 B5 C5 D5

go fly where ea-gles dare. _____
where ea-gles _

End Rhy. Fig. 4

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

5 5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5 5
---------------------	---------------------	---------------------	---------------------	---------------------	---------------------

2.

Interlude

D5 B5 C5 D5 E5 D5

dare. _____

Rhy. Fig. 5

P.M. ---| P.M. ---|

7 7 7 7 7 7 7 7 7 7	4 4 4 4 4 4 4 4 5 5 5 5 7 7	9 9 9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9 9 9
---------------------	-----------------------------	---------------------	---------------------	---------------------	---------------------

E5 D5 Gtrs. 1 & 2: w/ Rhy. Fig. 5 (1 3/4 times) Em D

End Rhy. Fig. 5

*Gtr. 3 (dist.)

mf

*Dave Murray

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar part in standard notation and a piano part in figured bass notation. The guitar part is written in G major (one sharp) and 4/4 time. The piano part is in C major (no sharps or flats) and 4/4 time. The score is divided into four measures, each with a specific chord indicated above the guitar staff: Em, D, Em, D, E5, D, Bm, and D. The guitar part features a mix of eighth and sixteenth notes, with some triplets. The piano part uses a simplified notation system with numbers 1-12 and X's to represent fingerings and chords. The overall mood is somber and reflective, characteristic of the song.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for a 12-string guitar and piano. The guitar part is in E major and includes a solo section. The piano part is in E major and includes a solo section. The score is for a 12-string guitar and piano.

[illegible]

To Coda \oplus

2nd time, Gtr. 3: w/ Rhy. Fill 1
D5

Gtr. 3 tacet
E5

G5

*Dave Murray

**Delay set for quarter-note regeneration w/ two repeats.

***Bass plays E.

Gtr. 3

0

E5

8va-----

loco

3

5

17 17 (17) 17 (17) 12 15 12 15 12 15 12 15 12 15 12 14 12 14 12 14 12

*Played as even-sixteenth notes.

G5

E5

8va-----

w/ bar

w/ bar

rake -

14 12 14 12 14 12 14 12 15 14 (15) 14 12 0 -3 1/2 -3 1/2 (0)

20 x

G5

E5

8va-----

loco

grad. release

P.S.

w/ bar

w/ bar

***Vibrato and dive bar simultaneously.*

End Rhy. Fig. 6

20 20 11 14 (14) 12 (12) (12) 12 (12) (12) 14 12

-2

G5

E5

Gtr. 4

w/ bar

w/ bar

w/ bar

Harm.

Pitch: D G

-4 1/2

-1

(0)

(0)

(12) 12 14 12 14 12 12 14 (14) 5 (5)

G5

E5

8va

loco

Harm.

w/ bar

w/ bar

delay off

(5/5) (5/5) 7 (7) (7) 3

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (3 times)

E5

G5

E5

*Gtr. 5 (dist.)

mf

8va

10/12 10 12 10 12 12 14 1/2 (14)

*Dave Murray

Gtr. 4

12 10 8 7 9 7 7 1/2 (7) (7) 3

**Gtr. 6 (dist.)

mf

7 9 7 11 9 7 5 4 7 1 (7)

**Adrian Smith

loco

G5

E5

8va

10/12 10 12 10 12 14 1/2 (14) (14)

12 10 8 7 9 7 7 1/2 (7) (7)

7 9 7 9 7 5 4 7 (7) (7)

Gtr. 5 tacet

G5

E5

Riff A1

End Riff A1

Gtr. 4

8 7 9 7 9 7 8 7 9 7 9 7 8 7 9 7 9 7 12 10 12 10 12 11 12 10 12 10 12 11 12 10 12 10 12 11

Riff A

End Riff A

Gtr. 6

9 7 9 7 9 7 9 7 9 7 9 7 12 9 12 9 12 9 12 9 12 9 12 9 12 9 12 9 12 9

Gtrs. 4 & 6: w/ Riffs A & A1

G5

Gtrs. 4 & 6 tacet

E5 G5 E5 G5 E5

Gtrs. 1 & 2

P.M.

12 0 0 3 0 0 0 0 3 0 0

G5 E5 A5 E5 G5 E5 G5 E5 G5 E5 A5 E5 G5 E5 G5 E5 A5 E5 G5 F#5

1., 2. 3.

P.M. ----- 1/4 P.M. ----- 1/4 P.M. ----- 1/4 P.M. ----- 1/4

0 0 3 0 0 5 0 0 3 0 0 3 0 0 0 0 3 0 0 0 0 3 0 0 0 0 3 0 0 5 0 0 3 0 0 0 3 0 0 5 0 0 3 2

A5 F#5 A5 F#5 A5 F#5 A5 F#5 A5 F#5 A5 F#5

P.M. ----- P.M. -----

2 5 2 2 2 2 5 2 2 2 2 5 2 2 0 2 4 2 4 2 2 2 5 2 2 2 2 5 2 2 2 2 5 2 2 0 2 4 2 4 2

E5 G5 E5 G5 E5 G5 E5 A5 E5 G5 E5 G5 E5 G5 E5 G5 E5 A5 G5 E5 G5 E5

P.M. ----- 1/4 P.M. ----- 1/4 P.M. ----- P.M. -----

0 0 3 0 0 0 0 3 0 0 0 0 3 0 0 0 3 0 0 0 3 0 0 0 3 0 0 0 3 0 0 0 5 3 0 3 0

*D.S. al Coda
(take repeat)*

⌂ Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

E5 D5 E5 C5 B5 G5 E5 D5 E5 C5 B5 G5

E5 D5 E5 C5 B5 G5 E5 D5 E5 C5 B5 G5

E5 D5 E5 C5 B5 G5 E5 D5 E5 C5 B5 G5

E5 D5 E5 C5 B5 G5 E5 D5 E5 C5 B5 G5

Gtrs. 1 & 2: w/ Rhy. Fig. 2

B5 C5 B5 C5 D5

B5 C5 B5 C5 D5

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

E5 D5 E5 C5 B5 G5 E5 G5 A5 E5 C5 B5 G5

E5 D5 E5 C5 B5 G5 E5 G5 A5 E5 C5 B5 G5

3. They're clos - ing in, the fort-ress is near, it's stand - ing high in the sky. _____
4. The pan - ick - ing cries, the roar - ing of guns are ec-ho-ing all 'round the val - - - - - ley.

E5 D5 E5 C5 B5 G5 E5 G5 A5 E5 C5 B5 G5

The ca - ble - car's the on - ly way in, it's real - ly im - pos - si - ble to climb. They make their
 The mis - sion com - plete, they make to es - cape a - way from the Ea - gle's ____ Nest. They dared to

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 4
 C5

D5 E5 D5 B5 C5 D5

way, but may - be too late. They've got to
 go where no one would try. They chose to

1. 2.
 C5 D5 E5 D5 B5 C5 D5 D5 B5 C5 D5

try. to save the day.
 fly where ea - gles _ dare.

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

E5 D5 E5 C5 B5 G5 E5 D5 E5 C5 B5 G5

E5 D5 E5 C5 B5 G5 E5 D5 E5 C5 B5 G5

B5 C5 B5 C5 D5

Gtrs. 1 & 2

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- rit.

4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5	4	4	4	4	4	4	5	5	5	7	7	7
2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3	2	2	2	2	2	2	3	3	3	5	5	5

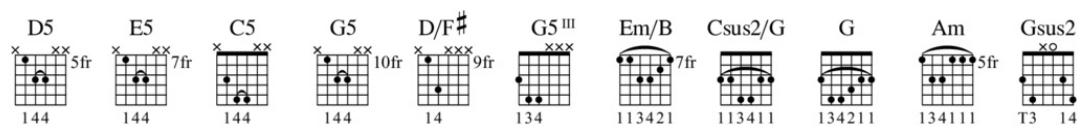
Free time

E5

from *Brave New World*

Wicker Man

Words and Music by Adrian Smith, Steve Harris and Bruce Dickinson



Intro

Very fast ♩ = 202

E5 Rhy. Fig. 1 C5 G5 E5 End Rhy. Fig. 1

Gtr. 1 (dist.) *mf* P.M. P.M. P.M. P.M.

TAB

Gtrs. 2 & 3 (dist.) *mf*

TAB

Gtr. 1: w/ Rhy. Fig. 1 C5 G5 E5

Gtrs. 2 & 3

TAB

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1 (2 times) C5 G5 E5

TAB

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C5

G5

E5



1. Hand —

Verse

1st time, Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1 (3 3/4 times)

2nd time, Gtrs. 1, 2 & 3: w/ Rhy. Fill 1

E5

C5



Pre-Chorus

C5

G5

*D5
Gtr. 1

E5

C5

You watch the world — ex - plod - ing ev -

Gtr. 2

P.M.

Gtrs. 1 & 3

P.M.

(Gtr. 1, cont. in slashes)

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

- 'ry sin - gle night. —

Danc - ing

E5 C5 G5^{III} C5 D5

in the sun, — a new - born in the light. —

{ Say —
Broth -

*T = Thumb on 6th string

E5 C5 G5

— good - bye to grav - i - ty — and say — good - bye to death. —
- ers and their fa - thers join - ing hands — and make to a chain. —

*T = Thumb on 6th string

Csus2/G G Am

time will _____ come.

End Riff A

P.M. -----|

T -----|

Gtr. 2: w/ Riff A (3 times)
Em/B Gsus2 Csus2/G G Am End Rhy. Fig. 2

Your time will _____ come. _____

Gtr. 3 End Rhy. Fig. 2A

T -----|

Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A
Em/B Csus2/G G Am

Your time will _____ come.

1. 2.

G Am G Am

2. The _____

Gtr. 1 tacet
E5

Rhy. Fig. 3

Gtrs. 2 & 3

The musical notation for Guitars 2 and 3 consists of two staves. The top staff uses a treble clef and a key signature of one sharp (F#). It contains several measures of music, including chords and melodic lines. Some notes are marked with an 'X'. Below the first three measures, there are labels "P.M.", followed by dashed lines and vertical bar lines. The bottom staff is a single-line representation of guitar fretting, showing fingerings (numbers) and positions (letters like C, F, D, G) corresponding to the notes above.

P.M. -----| P.M. -----| P.M. -----|

Musical score for guitar, showing a melodic line on a treble clef staff and a fretboard diagram below. The melodic line includes a key signature of one sharp (F#) and a 12-measure phrase. The fretboard diagram shows the corresponding fret numbers for each note. Above the staff, chord symbols C5, G5, D5, and E5 are indicated. A "P.M." (Pedal Point) section is marked with a dashed line and a downward arrow. A "loco" section is marked with a dashed line and a wavy line. A "8va" (octave) section is marked with a dashed line and an upward arrow.

[illegible]

G

Gtr. 1

P.M. -----|

11 11 11 11 11 9 7

A

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains three measures: the first measure has a quarter note G4 and a quarter note A4; the second measure has a quarter note B4 and a quarter note C5; the third measure has a quarter note B4 and a quarter note A4. The lower staff is in bass clef and contains three measures: the first measure has a quarter note G2 and a quarter note F2; the second measure has a quarter note E2 and a quarter note D2; the third measure has a quarter note C2 and a quarter note B1. The system is divided into three measures by vertical bar lines.

C

Gtr. 1 tacet
Gtrs. 2 & 3: w/ Rhy. Fig. 3

E5 C5 G5 D5 E5

Gtr. 4 *loco*

P.M. -----| P.M. -----| P.M. --| P.M.

7 7 9 10 7 7 9 10 7 9 10 7 9 10 7 9 10 7 10 7 9 10 9 7 10 7

C5 G5 D5 E5

P.M. -----|

8va-----| *loco*

(7) 7 9 10 7 (7) 0 12 10 0 0 14 12 0 0 0 14 15 17 15 14 17 17

C5 G5 D5 E5

P.M. -----| P.M. -----| P.M. --| P.M.

(17) (17) 0 7 9 10 7 7 9 10 7 9 10 7 9 10 7 9 10 7 10 7 9 10 9 7 10 7

C5 G5 D5

P.M. --| 8va-----| *let ring* --|

(7) 7 9 10 7 (7) 2 7 0 12 10 0 0 14 12 0 0 0 14 15 17 15 14 17 15

Chorus

Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A (2 times)
Gtr. 4 tacet
1st time, Gtr. 2: w/ Riff A (4 times)
2nd time, Gtr. 2: w/ Riff A (3 times)

Em/B Csus2/G G Am Em/B

Your time will come. Your

D5

whoa, _____

whoa. _____

[illegible]

C5

[illegible]

D5

E5 C5

Gtr. 1

P.M. --- | P.M. | P.M. --- | P.M. |

0 0 10 9 7 9 9 10 12 (12) 0 0 9 7 9 9 10 12

Gtr. 3

0 0 10 9 7 9 9 10 12 3

G5 D5

P.M. --- | P.M. | P.M. --- |

(10)(12) 0 0 9 7 9 9 10 12 (10)(12) 0 0 9 7 9 7 5

T

7 7 5

E5 C5

P.M. --- | P.M. --- |

(5) x 0 9 7 9 9 10 12 (10)(12) 0 0 9 7 9 10 12 (12)

Free time

G5

D5

whoa, _____

whoa. _____

Gtr. 1

P.M. - - - - | P.M.

(12) 6 8 9 7 9 10 12

Gtr. 2

P.M. - - - - | P.M. - - - - |

3 3 3 3 3 3 3

Gtr. 3

T fdbk.

7 7 5

Gtrs. 1 & 3

(3 2 1)

Gtr. 2

(7 7 5)

from *Killers*

Wrathchild

Words and Music by Steve Harris

Intro

Moderately ♩ = 104

***D5 E5

D5 E5

D5 E5

N.C.

*Gtr. 1

f

TAB

5 7 7 7 0 0 0 0 5 7 7 7 0 0 0 0 5 7 7 7 0 0 0 0 5 5 4 5 7 5 4 0

*Bass arr. for gtr.

**Gtrs. 2 & 3 (dist.)

f

TAB

12

**Composite arrangement

***Chord symbols reflect implied harmony.

Gtr. 1 tacet

D5 E5

D5 E5

D5 E5

N.C.

†Gtr. 4 (dist.)

f
††w/ delay

15 15 15 (15) 12 12 (12)

†Dave Murray

††Set for dotted eighth-note regeneration (approx.) w/ 3 repeats.

Rhy. Fig. 1

Gtrs. 2 & 3

End Rhy. Fig. 1

P.M. - -

7 9 9 9 7 9 9 9 7 9 9 9 5 5 4 5 7 5 4 0

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Gtrs. 2 & 3: w/ Rhy. Fig. 1

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (1 1/2 times)

Gtr. 4 tacet

D5 E5 D5 E5 D5 E5 N.C. D5 E5 D5 E5

1. Born in - to a scene of an - gri-ness and greed,

14 14 (14) 12 14 12 14

D5 E5 N.C. D5 E5 D5 E5

dom - i - nance and per - se - cu - tion. My moth - er was a queen, my dad I've nev - er seen.

Pre-Chorus

D5 E5 N.C. C5 B5

I was nev - er meant to be. Now I spend my time look - ing

Gtrs. 2 & 3 Rhy. Fig. 2

P.M. --|

7 9 9 9 5 5 4 5 7 5 4 0 5 4

D5 E5 D5 E5 C5 B5

all a - round for a man that's no - where

Gtr. 4

14 (14) 12 14 12 (12)

Gtrs. 2 & 3

P.M. --| P.M. --|

7 9 9 9 7 9 9 5 4

D5 E5

D5 E5

D5 E5

N.C.

'Cause I'm a ____

delay off

Chorus

Gtr. 4 tacet

D5 E5

N.C.

D5 E5

N.C.

wrath - child.

Yeah, I'm a _____ wrath - child.

I'm a _____

Rhy. Fig. 4

Gtrs. 2 & 3

P.M. - 4

P.M. - 4

wrath - child.

I'm com - ing to get you.

P.M. - 4

Oo, _____ yeah, _____ yeah. _____

—

End Rhy. Fig. 4

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (4 times)

D5 E5 D5 E5 D5 E5 N.C.

D5 E5 D5 E5 D5 E5 N.C.

D5 E5 D5 E5 D5 E5 N.C.

D5 E5 D5 E5 D5 E5 N.C.

Gtrs. 2 & 3: w/ Rhy. Fig. 4 (last 3 meas.)
Gtr. 4 tacet

Gtrs. 2 & 3 tacet

C5 D5 N.C.

Uh!

Interlude

Bm

*Gtrs. 2 & 3

7 7 7 5 7 7 5 7 6 5 3 0 0 | 7 7 7 5 7 7 5 7 6 5 3 0 0

*Gtr. 3 w/ slight P.M. (next 8 meas.).

7 7 7 5 7 7 5 7 6 5 3 0 0 | 7 7 7 5 7 7 5 7 6 5 3 0

C#m

Oh! _____

4 4 4 2 4 4 2 4 3 2 5 2 | 4 4 4 2 4 4 2 4 3 2 0 2

Dm

5 5 5 3 5 5 3 5 4 3 6 3 | 5 5 5 3 5 5 3 5 4 3 6 3

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3: w/ Rhy. Fig. 3 (2 times)

D5 E5 D5 E5 D5 E5 N.C.

Gtr. 4

w/ delay

1/2 1

7 5 7 5 7 5 7 6 5 3

7 (7) (7)

D5 E5 D5 E5 D5 E5 N.C.

1/2 1

14 (14) 14 12

rake -l 1

15 15 12 15 12 12 (12)

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)
Gtr. 4 tacet

D5 E5 D5 E5 D5 E5 N.C.

2. Say it does - n't mat - ter, ain't noth - ing gon - na al - ter the cours - es of my des - ti - na - tion. I

D5 E5 D5 E5 D5 E5 N.C.

know I've got - ta find ___ se - ri - ous peace of mind or I know I'll just ___ go cra - zy. ___

Pre-Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 2
C5 B5 D5 E5 D5 E5

Now I spend ___ my time ___ look - ing all a - round ___

Gtr. 4

12 15 0 12 15 0 12 15 12 0 12 12 15 1

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 4
Gtr. 4 tacet

D5 E5 N.C. D5 E5 N.C.

____ wrath - child. Well, I'm a ____ wrath - child. Yeah, I'm a ____

D5 E5 N.C. C5

____ wrath - child. I'm com - ing to get you.

D5 N.C.

Oo, ____ yeah, ____ yeah. ____

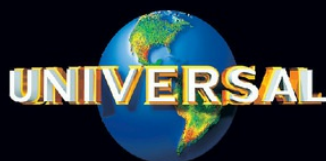
Em N.C.

Yeah! ____

Gtr. 3

Gtr. 2

ACES HIGH
BLOOD BROTHERS
CAN I PLAY WITH MADNESS
CAUGHT SOMEWHERE IN TIME
CHILDREN OF THE DAMNED
DANCE OF DEATH
FEAR OF THE DARK
HALLOWED BE THY NAME
IRON MAIDEN
THE NUMBER OF THE BEAST
THE PHANTOM OF THE OPERA
POWERSLAVE
THE PRISONER
RUN TO THE HILLS
RUNNING FREE
SEVENTH SON OF A SEVENTH SON
STRANGER IN A STRANGE LAND
THE TROOPER
22, ACACIA AVE.
TWO MINUTES TO MIDNIGHT
WASTED YEARS
WASTING LOVE
WHERE EAGLES DARE
WICKER MAN
WRATHCHILD



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